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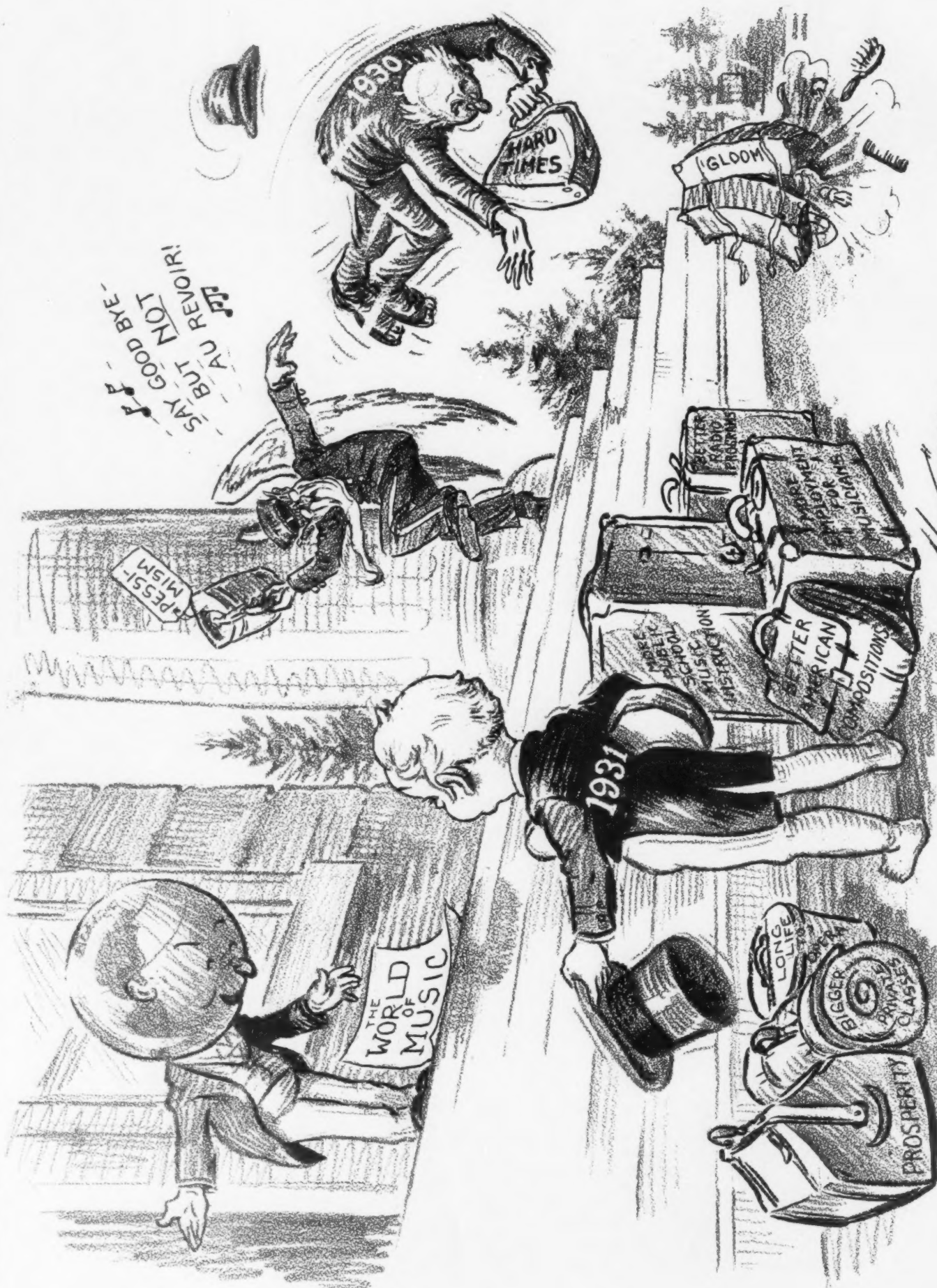
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In this series of articles others have written more competently than I could about the technical teaching of music. But the best



JOHN ERSKINE

readers. When the trained educator who has met these questions in science and literature turns his attention to music, he usually advises you to give your children the appre-

ciation of the art, and to discourage them from the practice of it. Too many children, he assures you, are forced to study the piano or the violin against their will; let us have fewer players and larger and better audiences.

What Should We Teach When We Teach Music?

By

John Erskine

In the musical profession there are other well known oppositions or options, in addition to this choice between appreciation and practice. The musician, like other artists, is accustomed to contrast the amateur with the professional. He is also accustomed to contrast the teacher with the performing or creative artist.

I believe that all these contrasts are essentially stupid and confusing. There is today a growing conviction among those educators who base their theories on our best contemporary knowledge of human nature, that the arts are important to all of us as human beings. Whether we play more than we appreciate, or appreciate more than we play, whether we are proficient amateur or incompetent professionals, whether we merely perform or whether we also teach, our relation to the arts is spiritually what the physical relation of our lungs is to air. We must breathe or go dead.

It is not true that a machine age breaks down the practice of the arts. On the contrary, a machine age makes the practice of art essential. Each one of us, as Dr. L. F. Jacks reminds us, needs for his sanity a certain habitual use of his hands and fingers. Or better still, of his whole body. There was a time when man had daily compulsions to exercise himself in arts and crafts. Now that mechanical inventions excuse us from such exercise, the need is all the greater to invent a practice of crafts and arts.

This means, in plain terms, that in our civilization a boy or girl who habitually plays an instrument or sings, or dances, or paints, will be a saner and happier man or woman. It means that even in the years of childhood and early youth those who are well instructed in music will prove easier for their parents to get on with, less restless and unreasonable, better disciplined, because they are more sane.

From this point of view what difference does it make whether the music student becomes professional or remains an amateur? (Continued on page 36)

Thirty-Five New Cities to Be Represented at Eighth Civic Concert Service Conference

Dema E. Harshbarger to Preside on January 8, 9, and 10

Among the "Honor" guests who will attend the eighth annual conference of the National Civic Music Association of America, which takes place at the Palmer House on January 8, 9 and 10, will be delegates from thirty-five new cities, which have been recently added to the already long list of those operating under the plan originated by Dema E. Harshbarger, president of the Civic Concert Service.

These visitors will form an interesting group, added to the regular attendance from the cities which have been successfully working under this plan for a number of years. Gradually, but surely, the old established order of things with regard to musical management became outmoded, and it was found, especially in the case of the smaller cities, that it was necessary to evolve some plan whereby concerts could be presented without financial loss. Then it was that Miss Harshbarger, conning the situation out of the wealth of her experience gained in the promotion of musical activities, founded the Civic Music Associations, with the plan first tried out at Battle Creek, Mich.

Its success was instantaneous, and from that time through the eight years which have followed, this idea has grown, until at present it has expanded to an area bounded by New York State, Oklahoma, Texas and Canada.

The annual conference in Chicago, when the delegates from these various states meet at Miss Harshbarger's invitation, is one of the high lights of the year. The days are spent with discussion, with a gala night at the Chicago Civic Opera for the guests and the honor luncheon on Saturday, when some of the most prominent men and women in the country come to Chicago to speak. This conference is the only convention of its kind in the world, and it is interesting not only by reason of the musical growth it stimulates but also because it admits of the exchange of ideas from committees from various sections of the United States.

The visitors from the new cities which have organized in recent months will add several hundred to the number of delegates already enrolled, who will attend this ever-growing convention.

Among officers of the Civic Music Associations in the eastern states are two governors, the Honorary President in Albany, N. Y., being Governor Franklin D. Roosevelt, and in New Hampshire, Governor Tobey.

Over fifty mayors of various cities are

either presidents or honorary presidents. The clergy are also well represented, for each year the fact is driven home that music is the common ground, where all the philosophies of life, whether politics, social or financial, can meet and settle their differences, which become unimportant when the common interest in music makes them all akin. R. S.

Covent Garden Opera Plans to Be as Announced, Subsidy or No

LONDON.—There is a feeling in many quarters that the proposed government subsidy for opera is likely to fall through, having met with fierce opposition from a large section of the daily press and unmusical taxpayers. The Covent Garden Syndicate, however, announce that, if it does not materialize, the arrangement made between them and the B. B. C., already reported in the MUSICAL COURIER, will proceed as before.

The B. B. C., it will be remembered, have agreed to give the Syndicate a grant of \$150,000 next year, on condition that sixty operas are broadcast out of the two hundred to be given in London and the provinces.

Sir Thomas Beecham has been approached by the Syndicate with regard to the position of the Imperial League of Opera, of which he is the founder. A joint committee has been proposed, which would administer the funds and generally amalgamate the two organizations. A sensational announcement is expected from Sir Thomas in his reply. J. H.

Maazel Triumphs on Coast

LOS ANGELES, CALIF., DECEMBER 22.—One of the most thrilling sensations ever recorded on the Coast was created by Maazel on his appearance with the Philharmonic Orchestra. His interpretation of the concerto and his powers of virtuosity were so magnificent that the audience gave to him that kind of thunderous ovation of cheering and applause which is rarely heard anywhere. Dr. Rodzinski gave Maazel an inspired support. Maazel expressed his appreciation by compelling Rodzinski to bow alone and joining the audience in applauding him. The public's spontaneous and extreme enthusiasm was conclusive evidence of the great interpretive gifts this young Russian possesses. Further Coast appearances are now in preparation. B.

Hempel Sings at White House

Frieda Hempel, soprano, sang at the White House on December 18 at a dinner given by President and Mrs. Hoover for Vice-President Curtis. Many American and foreign government officials were present. Miss Hempel's program included songs by Handel, Brahms, Mendelssohn, Lieurance and Johann Strauss. Stuart Ross was her accompanist, and Frank Bishop, pianist, was assisting artist.

The date of December 18 has figured dramatically in Miss Hempel's career. Some years ago the former Kaiser appointed the soprano a court singer of Germany on that day, and on another December 18 Miss Hempel sang before an audience which included many of the crowned heads of Europe.

Sir Thomas Beecham Has a Plan

LONDON.—Sir Thomas Beecham, speaking at a meeting of supporters of the Imperial League of Opera in Edinburgh, suggested that the League should be incorporated into a company, limited by a guarantee. Referring to the rumors afloat about the position of the company with regard to the proposed government subsidy for opera, Sir Thomas said they had asked for a parity of treatment from the Covent Garden Opera Syndicate, but it had not been granted. J. H.

Stokowski to Conduct Wozzeck

Mrs. Mary Louise Bok, chairman of the board of the Philadelphia Grand Opera Company, has announced that Leopold Stokowski will conduct the initial performance of Alban Berg's opera Wozzeck by the opera company on March 19.

Ring Out the Old—Ring in the New

ON the inside cover of this issue of the Musical Courier will be found a cartoon which speaks for itself. It tells the old, old story, the passing of the old, the coming of the new. The title of it is significant, but has implications.

Ring out the old—ring in the new! It might be better to say: kick out the old, though whether we may kick in the new is a matter of opinion. The effort might result in some of us kicking ourselves for the pessimistic attitude which caused some, if not all, of these hard times—a well-deserved kick. Kick out the old Mister Gloom of fear and doubt, and kick in the fat, round football of hope, optimism, belief in the future of the human race and of business, faith and confidence and courage.

And prove your faith and confidence and courage by loosening the purse strings. There is no good of TALKING optimism if we adhere to the present prevailing attitude of "Let George Do It!" It is not the great expenditure of one class, but the small, ordinary, normal expenditure of everybody in every class, that will bring America and the rest of the world the New Year's gift of GOOD TIMES.

Good times do not come by just talking about them. The way to bring employment to the unemployed is not to "deplore" or "regret," but to go and buy, not extravagantly or foolishly, but merely what you need and want. At the present moment, the much extolled virtues of self-denial and economy are not virtues but vices. The result of those virtues has been, that instead of buying what we want we contribute to relief funds and tremble for fear the savings banks where we have our hoardings will cease paying interest, or will close their doors.

The "ring" that will ring out the old and ring in the new is the cheerful ring of the coin on the store counter. THE EDITOR

EUGENE GOOSSENS,

who has been appointed conductor of the Cincinnati Symphony Orchestra beginning next season, as was announced last week by Herbert G. French, director of the Cincinnati Institute of Fine Arts and chairman of the board of the Symphony Orchestra, which is maintained by the institute. Mr. Goossens succeeds Fritz Reiner in this position. He had already been appointed conductor of the May Festival, succeeding Frederick Stock, who had acted in this capacity for a number of years. Mr. Goossens is too well known to readers of the MUSICAL COURIER to need any introduction at this time. He came to America some years ago and has been the regular conductor of the Rochester Philharmonic Orchestra. At the same time he has had many engagements as guest conductor. His compositions have been widely played.



A GREAT MASTER OF THE PIANO: THEODOR LESCHETIZKY

By Ossip Gabrilowitsch

To have so impressed his ideals upon several generations of musicians that not only his own fame but his influence will live undiminished for many years to come was the high destiny of Theodor Leschetizky.

This year, 1930, the musical world, because of the human habit to think in cycles, has grown mindful of the fact that it was just 100 years ago that Leschetizky was born. And it is eminently fitting that this anniversary should be commemorated, for the advent of Leschetizky marks an epoch in the history of piano playing.

The only other name which commands a commensurate respect in the field of piano pedagogy is that of Franz Liszt. These masters, it will be remembered, were both pupils of Carl Czerny, who in turn was a disciple of Beethoven. Therefore, it can be said that Liszt and Leschetizky were trained in the same tradition.

The secret of Leschetizky's far-reaching influence over his disciples lay as much in his musicianship as in the extraordinary power of his personality. Though he has already been dead for fifteen years, and left no textbook behind, Leschetizky's name is one which excites the imagination of even the general public; and the phrase "Leschetizky method" has become an international catchword, almost like a commercial trademark. But, as too frequently happens, people have a wrong conception of what this catchword means. For though, in a very broad sense, there may be said to be a "Leschetizky method" of piano instruction, it is not what many people, even many musicians, believe it to be. It most assuredly is not a set of manual exercises whose performance, a given number of times a day, is guaranteed to produce certain results, like a calisthenic routine for a budding athlete. Nor is it a system of fingering, hand position, or anything mechanical.

No; the "Leschetizky method" might much more accurately be described as the "Leschetizky attitude" towards music and indeed towards life itself. For music with that great man was but the reflection of life, and not merely something to be performed. Because of his ability to inspire in others that same attitude toward the most elusive of arts, he became the supremely great teacher that he was.

The general public hardly realizes how many of the world's leading pianists have at one time or other been pupils of Leschetizky. Paderewski studied with him for four years and it was immediately upon completion of these studies that he made his triumphal debut in Paris and London, followed by his unequalled success in America. Some years previous to that America had already acclaimed Annette Essipoff, Leschetizky's pupil and wife, who was undoubtedly the most distinguished woman pianist of her time. She was soon followed by Fannie Bloomfield-Zeisler, the brilliant artist, who made a unique place for herself in the hearts of the American people.

Following the advent of Paderewski, there was an influx of Leschetizky pupils, and many of them are still with us. Ignatz Friedmann, Alexander Brailowsky, Katherine Goodson, Mark Hambourg, Artur Schnabel, Benno Moiseiwitsch, John Powell, Heinrich Gebhard, Joseph Slinivski, Richard Buhlig, Elly Ney, Gottfried Galston, Arthur Schnitzke, Severin Eisenberger, Paul Wittgenstein, Ethel Leginska, Martinus Sieveking. These names are familiar to every American concert goer.

No less imposing is the list of piano pedagogues who have continued the Leschetizky tradition, both in Europe and America. This list comprises Helen Hopekirk, Varette Stepanoff, Nathan Fryer, Frank Laforge, Margaret Melville-Liszewska, Isabella Vengerova, George Proctor, Edwin Hughes, Alexander Raab, Ethel Newcomb, Jeanette Durno, Annette Hullah, Florence Trumbull, Bertha Jahn, Frank Merrick, Helen Pugh, Jacob Weinberg, Albert Lockwood, Ethel Litchfield, Carl Riemenschneider, Howard Wells, Frances Rock, Lotta Mills Hough, Gertrude Cleophas, Douglas Boxall, Charles Van Ark, Victor Tolstoff, Wager Swayne, George Woodhouse, Harold von Mickwitz, Dagmar Hansen, Walter Spry, Adele Leving, Gertrude Cohen, Evelyn Stuart, John Heath, Ella Richards, Harriet Scholder, Frederick Morley, Sidney Silber, Elizabeth Struss, Otto Voss. Most of these have won laurels as concert pianists also, and some have distinguished themselves as composers (Hopekirk, Gebhard, Merrick, Laforge, Weinberg). It may not be generally known that Eduard Schutt, the eminent Austrian composer (also a most accomplished pianist) was a Leschetizky disciple, as was also Giorgio Franchetti, the Italian composer, and Wassily Safonoff, late conductor of the New York Philharmonic Orchestra.

A glance at this imposing list of names immediately reveals one significant fact—there is a variety of styles, a diversity of temperaments, which makes it almost unbelievable that all these artists should have studied under the same master. For instance can there be a greater contrast than exists between Ig-

[Ossip Gabrilowitsch, celebrated pianist and conductor of the Detroit Symphony Orchestra, is one of Leschetizky's most illustrious pupils. He studied with the master from 1894-1896. Mr. Gabrilowitsch's article is an interesting, intimate and well-written close-up of the great piano pedagog, and it is with great pleasure that the MUSICAL COURIER offers it to its readers for perusal. In the near future a pictorial biography of Leschetizky (in the well-known MUSICAL COURIER form) will appear, in commemoration of the hundredth anniversary of Leschetizky's birth in 1830.—The Editor]

natz Friedmann and Schnabel, or between Alexander Brailowsky and Fannie Bloomfield Zeisler? Yet they have all come from the same school. What a wizard must have been the man who succeeded in developing their musical and pianistic gifts without destroying that which is more precious than anything else in art—individuality!

Born in Austrian Poland and for many years a resident of St. Petersburg, Russia, (where he taught piano at the Imperial Conservatory, of which Anton Rubinstein was director), Leschetizky nevertheless was a typical Viennese. In Vienna he spent the greater part of his long and busy life where the gay, easy-going, and somewhat Bohemian atmosphere appealed strongly to his temperament. As his fame spread, he attracted to that most musical of cities a flow of pupils and admirers whose presence enriched the teeming life of the Austrian capital. Here it was that I, among many other young students, sought him out and in 1894 found him surrounded by a galaxy of brilliant pupils.

Since this paper is admittedly a record of my personal impressions of the man who influenced my musical development so much, I may perhaps be permitted to relate how I came to go to him. At the age of sixteen I graduated from the St. Petersburg Conservatory, with the coveted Rubinstein prize. But, although it was the opinion of many competent musicians that I was ready for the concert-stage; my own conviction—with which my father sympathized, was that I required even firmer foundations on which to build an enduring professional career. It was at this time that Mme. Essipoff particularly encouraged my going to Leschetizky, and for this I shall always remain grateful to her. A great pianist and a star pupil of Leschetizky's, Annette Essipoff married her teacher at the time when he was professor at the St. Petersburg Conservatory. Subsequently they lived in Vienna. After twenty years of married life they separated, and Essipoff returned to St. Petersburg to take over the class of advanced piano-playing at the Im-

perial Conservatory. She and her daughter, Therese Leschetizky (excellent teacher of singing, now living in Paris) took a very kindly interest in me. Mme. Essipoff even volunteered to put me through a few weeks' technical work in order to prepare me for Leschetizky's requirements. Incidentally these few weeks represent my only contact with the "technical" side of the so-called "Leschetizky method." I found Madame Essipoff's tuition inspiring, illuminating, and not at all mechanical.

Finally, equipped with warm letters of introduction and a barrel-full of genuine Russian caviar, which, as a means of paving the way Mme. Essipoff sent through me to Leschetizky (remembering doubtless that the way to a man's heart is through his stomach), I entered the city of Vienna and presented myself at the residence of the "grand old man of the piano."

I found a man of picturesque appearance, well on in the sixties, but looking much younger, with a fascinating gleam in his eye, sensitive beyond the comprehension of an ordinary mortal, and driven by an untiring energy that was positively dynamic—an energy which was an important part of his equipment as a teacher, for it inevitably found its way into the lives of his pupils.

Many fables and traditions had grown up about the personality and teaching methods of the master and I shared in their belief, of course. But I speedily found out how wrong most of them were.

In the first place I had understood that long, long hours of practice would be exacted by Leschetizky. This did not dismay me especially, for I was already used to that procedure, though even at that age I sometimes questioned its efficacy. But imagine my delightful surprise when I found that Leschetizky demanded no such grinding practice. In fact, he would not countenance it.

"It is not how long you practice, but with what concentration," he insisted. "I do not want students who spend six, seven, eight hours a day at the piano. No one can do that without being mechanical, and that is

just what I am not interested in. Two hours, or three at the most, is all anyone should require if he will only listen to what he is playing, concentrate on every phrase, and criticize every note."

The compulsion to concentrate soon became a habit with all the pupils who truly grasped what he was trying to develop in them, and in my own case it became a custom which I adhered to outside of my piano work and which later has been of untold help to me as an orchestra conductor, especially in economy of time at rehearsals.

What Leschetizky was principally concerned about was, first of all, the meaning of a composition as a whole, its poetic message and musical construction, then the beauty of tone with which it could be expressed. To that end he demanded that we listen—listen—listen, and never be satisfied with a tone quality that was not exactly what we wanted.

In no sense was Leschetizky ever arbitrary in his demands upon a pupil, and the secret of his greatness lay in his ability to discern the possibilities and limitations of each individuality and to help develop those possibilities.

As long as a pupil was genuinely interested and eager to improve there was no limit to the amount of attention Leschetizky would expend on him. Although the standard length of a lesson was an hour, the sessions frequently ran over that period and included discussions that extended into spheres of art far beyond the scope of the particular works played at that lesson.

Never could it be said that Leschetizky conducted a "factory" which turned out a standardized product, as is so often the case nowadays with well-known teachers of the violin and piano.

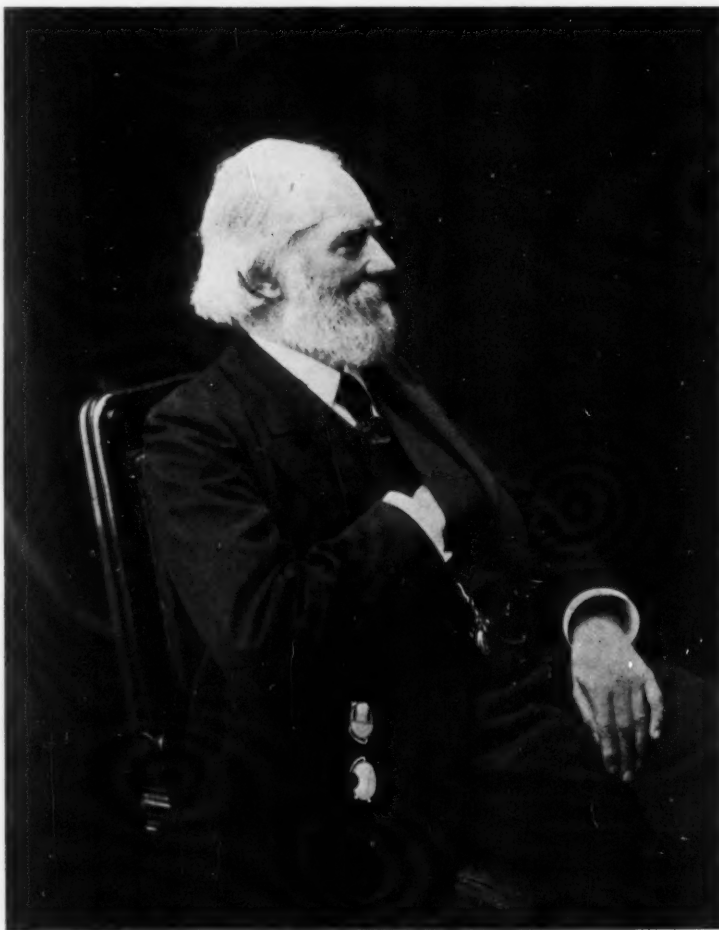
Fortunately for Leschetizky's renown, Paderewski was one of his early pupils—and it might interest young students to know that the great Polish artist's success was due quite as much to his capacity for hard work as to his extraordinary natural gifts. Leschetizky always spoke to us of Paderewski as an example of earnestness and industry. It does not seem to be generally known that Paderewski was already established as a composer and teacher in Warsaw when, at the age of twenty-three, he decided to become a virtuoso. He must have already been a player of exceptional ability, but instead of being willing to assemble and polish up a scanty repertoire for public appearances, he betook himself to Leschetizky in Vienna and for the next four years buried himself in study. He accepted almost no social engagements at that time. The only real recreation he permitted himself was to play billiards with Leschetizky, who was devoted to this game.

Indeed the thought of Leschetizky and billiards brings back to my mind the amazing physical energy of the man. Leschetizky always gave four or five lessons a day, which would have exhausted any normal person, considering the great emotional force he put into each lesson. Yet after dinner he would insist that some of us accompany him to the theater or opera, after which we must fortify ourselves with a little supper, for the evening was not half over. After supper the billiards began and more than once have I played with Leschetizky into the small hours of the morning, finally asking to be excused on grounds of fatigue. My opponent, on the other hand, would be as fresh as when we started. I am certain he was up again the next morning before any of the rest of us. His vitality seemed unlimited.

He loved social gaiety and easily found excuses for giving parties, where he was always a lavish and entertaining host. Once, I recall, he gave a farewell party to some of his American students who were returning home for the summer holidays. There was much music and merrymaking. Finally, when the younger people decided to go home, it was past daylight and not a cab could be found at that late hour in the suburb where our host lived. This gave a fine excuse for prolonging the fun, so the dear old man insisted on accompanying us to town on foot. Once we reached the heart of the city, our professor seemed to feel the need of something—something—was it breakfast? Indeed it was. So we all trooped into one of those delightful little Viennese restaurants, and a strange sight we must have been in our evening clothes at that early morning hour. I believe that even on that occasion Leschetizky felt that a few games of billiards would be just the thing, but by the time the young ladies of the party had been escorted to their various homes, there wasn't one man who had energy enough to even think of a game of billiards—except the old gentleman, who still seemed as fresh as a daisy.

His Wednesday night classes were famous. Everyone who knows anything at all about Leschetizky has heard about these interesting evenings where concerts were combined with lessons. They were trying ordeals. The students were called upon to

(Continued on page 32)



LESCHETIZKY,

at about the time that Ossip Gabrilowitsch studied with him in Vienna. The master was then well up in the sixties.

"CHICAGO CRITICS CAMOUFLAGE THEIR OPINIONS AND DO NOT ALWAYS WRITE WHAT THEY THINK," SAYS MARY GARDEN

Herman Devries and Eugene Stinson the Only Two Critics of Middlewest Metropolis Who Impress the Diva—In Exclusive Interview Miss Garden Gives Her Ideas on Future of Opera in the World of Music and More Particularly in America—Will Appear Next Season as Kundry in Parsifal—Wishes She Had Voice and Physique to Sing Isolde and Other Wagnerian Roles

By Rene Devries

On March 18, 1920, the MUSICAL COURIER published an interview with Mary Garden, secured by this writer, who at that time wrote:

"Press agents and reporters on the dailies the world over have spread innumerable stories about Mary Garden. Few of them have been authentic and it was to verify or contradict some of them that a representative of the MUSICAL COURIER called on the brilliant artist and for over an hour chatted with her."

The same writer could begin this interview by copying the above paragraph literally, for the same object prompted his calling on Miss Garden, on Saturday, December 13, 1930. He wished to ascertain if she had been quoted rightly as stating that the death-knell of opera would soon ring. Five o'clock had just struck when the reporter rang and was immediately admitted by Francoise, Mary Garden's own maid.

"Entrez, monsieur, Mlle. sera ici tout de suite."

While waiting, the MUSICAL COURIER representative noticed on the floor copies of all the Chicago papers of the day, each opened at the sporting page. On the piano was the score of Resurrection, open at the last act, and on a table close to the piano was the orchestral score of Camille. There were no pictures on the wall. The piano was adorned with a bouquet of American Beauty roses. One felt the presence of a musical artist and of a lover of home life.

Mary Garden appeared, with affable greetings.

"You haven't visited me for a long while."

"Eight years, Miss Garden."

"Is it that long? Too bad!"

"My misfortune."

"Well, to what do I owe the visit of one of the associate editors of the MUSICAL COURIER?"

"To a statement recently published everywhere, that you think opera is dying on its feet, or words to that effect. Personally, we can hardly believe that an artist who has been so feted on the lyric stage could have made such a statement."

"Nevertheless, it is true in part. There must be progress in music and in opera as in everything else. Opera must be modernized. The days of the 'I lo-o-o-ve you' are gone. No more operas with old kings, queens, princesses. Most of those works are already dead or else dying. No more repetitions, but single, direct speech; no more phrases such as 'Do you know this lady?' to be answered with 'Yes, I know her,' and then another protagonist adding, 'Yes, he knows her,' to which the two principals answer, 'Yes, we know each other,' and the male chorus then shouting, 'Yes, he knows her,' and the lady singing, 'Yes, she knows him' and the big finale with all singing, 'He knows her,' 'She knows him.' That sort of opera cannot survive, no matter what language it is sung in."

"Yes, indeed, I am a patriot. I want to hear, as well as to sing, opera in English, but no translations—real American operas with the librettos as well as the music written by Americans."

"Why not then take a Shakespearean play and have an American composer write music to it?"

"It would never do. English poetry is beautiful but not in grand opera. Don't give me any of those thou's, thee's, thine's. Give me every-day dialogue, quick speech, the life we live today. Then discover a new American opera public, which means that you will get the masses and this will popularize grand opera. Do you know that I care little for Maeterlinck's Pelleas and Melisande, but see what Debussy and Strauss have done" . . . and Miss Garden threw a kiss in the air.

"And you, my dear sir," continued Miss Garden, "what do you think of Forrest's Camille? Or are you like other Chicago critics sitting on the fence to camouflage your opinion? Only two Chicago critics had the courage of their convictions—Herman Devries, who in The American wrote that Camille was no good, and Eugene Stinson, of the Daily News, who wrote just the opposite."

"What was your reaction, Miss Garden?"

"Oh, that's done. But there are beautiful pages and some very poor ones in Camille. Did you not like the last act?"

"What do you mean by 'Camille is done'? Do you mean that it is done for?"

Mary Garden laughed, threw her left hand

in the air, with her right foot also taking a horizontal position. "Aha, you are a funny one. No, but I have to think about some new role now. How I wish I had been a strong woman, large as to voice and figure, that I would have the strength to sing all the soprano roles in Wagner's lyric dramas. Those are the sort of roles I would love to sing and act."

TO SING KUNDY IN PARISFAL

"I do not believe, Miss Garden, that the roles entrusted to you have spoiled your career. On the contrary. Would you have achieved the same renown as a Wagnerian actress-singer?"

"Have you read any of the letters Wagner wrote to his wife while he stayed in Venice? In one of them he told her that he felt convinced that his operas never would

physique, and what a pity. What a love scene." And at this moment Miss Garden pulled the coat of the MUSICAL COURIER man. Then she added, "I would not sit on a bench with a heavy tenor by my side, but a tall, good-looking fellow, and what could be done and can be done with that scene should be done if opera is to survive."

"Do you believe then that the plot is as important as the music in opera?"

"Why not? Certainly. Take Berlioz and Saint-Saëns. Their operas were failures if I place Samson and Delilah in the list of fiascos. After all, it is the public that decides, especially that part of the audience that sits in the upper galleries—the gods, as they are called in Paris. I am not sure that this remark applies to American audiences, but in Europe the success or failure of an

New York critics. But you see, we progress. Always forward, and we are often wrong to look backward."

"How do you think we would like today the DeReszkes, the Calvés, and other great artists of yesterday whom they throw in our face as models? I wonder."

"Anyway, Miss Garden, when in years to come people will speak about great Thaisés, wonderful Melisandes, exquisite Louises, your name will come to the fore as a model. Then, too, you have had a great deal of publicity."

Miss Garden jumped to her feet, but very amiably she replied, "I hate publicity, but I always got it and still get it."

"And you will always get it, Miss Garden, as you are a personality, besides being a wonderful artist, and you make good newspaper copy; you have something to say and to sing and act too."

"Well, one of these days I will retire to Corsica. There I will be left alone."

"The boys on the press, Miss Garden, would find you in the jungles, and we would send a Peary, a Lindbergh or a Byrd to secure an interview from you. You know we are a musical paper and we will keep after you at least once every decade."

That being settled, Miss Garden introduced her accompanist, who had just come in. Then she took her interviewer to the door, asking him to call again, and he wondered as he reached the street at six o'clock if Miss Garden had left anything unsaid regarding her future plans and the future of grand opera.

As it was, she also lauded to the skies the managements of the Chicago Civic Opera and of the Paris Opera Comique; said that she was a boxing "fan," and president of the Monte Carlo boxing commission, and loved to sit in the first row at the ringside, where the gore of the pugilists flew thickest. That, then, was why the sporting pages of the dailies were on the floor, for on the preceding evening the fight between Young Stribling and "Tuffy" Griffiths had taken place at the Chicago Stadium. This writer was there and had he known that Miss Garden, too, is a fight enthusiast, he would have asked her to accompany him. However, he intends to do so very soon, and then report in the MUSICAL COURIER as to how she reacted toward the fistic art and the technic of its striking exponents.

Bimboni Conducts Orpheus Club

Alberto Bimboni made his initial appearance as conductor of the Orpheus Club on December 10 at the Academy of Music, Philadelphia. This well known male chorus sang with excellent tone quality, ensemble and balance of parts, and throughout the evening was responsive to the least gesture of their conductor. Mr. Bimboni, who is a composer as well as a choral and operatic conductor of note, directed the club in music by Bach, Handel, Burleigh, Leoni, Deems Taylor and others. A capacity audience applauded Mr. Bimboni and the club, demanding encores and the repetition of several numbers. Judith Poska, violinist, was the assisting artist. She appeared with great success in pieces by Kreisler, Ries, Wieniawski, the Wilhelmj arrangement of the Prize Song from Wagner's Die Meistersinger and Estrellita (Ponce-Heifetz).

Schofield Conducts Staten Island Chorus

Edgar Schofield, baritone and teacher, recently conducted a concert given by the St. Cecilia Chorus of Staten Island. The guest soloists was John Deacon, tenor, a pupil of Mr. Schofield. Mr. Deacon's solos included a song by Scarlatti, an Old English number and a Puccini aria. He was received with great enthusiasm by the audience and responded with three encores. Mr. Schofield directed the chorus in Over the Steppe and Slumber Song (Gretchaninoff) and O Sing No More Fair Maid (Rachmaninoff).

Another recent appearance for Mr. Schofield was when the quartet of the First Presbyterian Church, New York, sang for the Elks' Memorial of the Somerville, N. J., lodge. The members of the quartet are: Grace Kerns, soprano; Amy Ellerman, contralto; Dan Gridley, tenor; and Mr. Schofield, baritone. The concert was given at the Cort Theater, Somerville, before a large audience. The quartet sang three ensemble numbers and each member presented a solo.



MARY GARDEN

be sung or acted as he dreamt them. . . . And Wagner was right. However, I prefer the way his works are presented in Germany. I don't mean artistically, as I believe that our Chicago Civic Opera is probably the leading theater in the world. Anyway, I do know that all the big artists and the small ones, too, want to sing in the house on Wacker Drive. Many have asked me to recommend them to the management. But what I meant was that I enjoy Wagner better in Bayreuth. What happy days I had there this past summer. There they give you time to breathe, to eat, to digest, to relax. Here you must take the whole opera at one swallow. Why not a two-hour intermission? Did you object to that long interval last year when they played The Strange Interlude at the Blackstone Theater? Why not give Wagnerian operas here as they do in Bayreuth? I believe the American public would like it better. Nevertheless I will sing Kundry in Parsifal next season."

WILL NOT SING ISOLDE

"And perhaps you will be heard as Isolde?"

"No, I have neither the voice nor the

opera depends on the reception accorded it by those who sit 'high' in judgment. For example, take La Reine Fiammette by Xavier Leroux, with the book by Catulle Mendès. I created the soprano part. I thought from the reception accorded the work by the main floor habitués of the Opera Comique as well as by its box subscribers that we were assured a long run. We gave it only eleven times. The gallery gods did not applaud; they turned their thumbs down, and down also went La Reine Fiammette."

PELLEAS AND MELISANDE HISSED

"When Pelleas and Melisande was first given, the main floor habitués hissed, but the gods of the opera region applauded it and we still give Pelleas and Melisande. How I should like to see today that man and his son who had long been subscribers to the orchestra stalls at the Paris Opera Comique, and to recall to them how they hissed Debussy's music; how father and son, and many of their followers drew from their pockets gold keys and whistled through them at me. How I should like to call them 'dried up old men' as I once nicknamed some of the

Mrs. Charles A. Guyer Visits New York

President of Schubert Club of St. Paul, Minn., Tells of Organization's Work

Mrs. Charles A. Guyer, president of the Schubert Club of St. Paul, Minn., has been visiting New York in preparation for next



MRS. CHARLES A. GUYER

season's course. While here her days have been heavily scheduled, meeting managers and hearing various artists, some of whom are now under consideration for 1931-32.

A MUSICAL COURIER representative enjoyed a brief chat with Mrs. Guyer on one of those days, during which she told a number of interesting things about the work of the Schubert Club.

"Primarily, one might say, the Schubert Club is not merely a musical organization," she commented. "It is an institution—an institution diffusing many branches of musical encouragement in a basically musical community."

"The series of evening concerts at all times includes the names of artists of international distinction. Sometimes these artists arrive with the presupposed idea that they are to perform before a mere group of club women in a mere church edifice, when, as a matter of fact, the auditorium of the People's Church, the scene of the Schubert Club's evening concerts, accommodates a seating capacity of 1,750 persons and is acoustically more perfect than a vast majority of the city's concert halls. It is difficult sometimes to determine whether the greater part of the audience is composed of women or men. Shall I say that this compilation depends in a measure on the heralded attractiveness of the prima donna?"

"This course of artists' recitals is but a small part of the Schubert Club's intensive musical activities. The calendar is made up of twenty-six events, five devoted to the exploitation of professional members, eight to the more immature aspirants enrolled as student members, three lecture afternoons with full complement of vocal or instrumental representation, one complete program of American music, and one designated as an operatic program. Excerpts from the operas provide the costumed detail of the mise-en-scene for local professionals with histrionic ability."

"Five scholarships in music are awarded each year in cash prizes of one hundred dollars each. Three are competitive (one each in voice, violin and piano) and two are discretionary. A perpetual endowment fund has made the discretionary awards possible. The competitive award is an accumulated fund subscribed by members for that purpose."

"The Schubert Club maintains a music school which offers musical instruction at a consistently nominal fee to students unable to pay regular studio prices. A committee devotes itself to providing free instruction in orphan asylums and similar institution. Still another branch provides programs for relief and detention institutions."

"A students' professional bureau is maintained for obtaining remunerative engagements without cost to the students. Single admission privileges are granted to about two hundred music students of the public schools for each evening concert, and, as a stimulus for promoting active appreciation among them, prizes are awarded each season, under the supervision of the Education Com-

mittee, to those adjudged as having been the best listeners at the concerts.

"In its forty-eighth year, the Schubert Club boasts of a large membership. The high standards of the artists' recitals may be judged by a glance at the attractions for the 1930-31 series: October 21, John Charles Thomas; November 11, Ethel Bartlett and Rae Robertson, English pianists, in music for two pianos; December 2, the Aguilar Lute Quartet of Madrid; January 22, Jeanette Vreeland; March 3, Gregor Piatigorsky, Russian cellist."

La Forge-Berumen Students' Recital

The La Forge-Berumen Studios recently presented the first studio recital of the season before an overflowing and demonstrative audience. Phoebe Hall, pianist, opened the program displaying a good technique and interpretative understanding in miscellaneous compositions. Hazel Arth, contralto, followed and gave generously of her splendid voice and art. Phil Evans gave his customary artistic support. Next came Lorna Doone and Virginia Dare Williamson, sopranos. They sang three duets, their voices blending well. Another pianist, Katherine Philbrick, was then heard. Miss Philbrick is an excellent interpreter of modern music; she played two Debussy numbers with taste and skill. Kathryn Newman, soprano, sang an aria from Puritani and revealed a lovely voice and a clean, crisp technique. Harold Dart played Beethoven's Three Country Dances with verve and vitality. Mr. Dart's technique is fluent and well controlled. Harrington van Hoesen's rich baritone voice was heard in German and English songs. Frank La Forge was at the piano for Mr. van Hoesen. All of the young artists reflected great credit upon their teachers.

Gladys Mathew Well Received in Vienna

Gladys Mathew recently sang for the American University Women's Club in Vienna. According to reports, she was acclaimed for her beautiful voice and artistic

presentation. The Vienna Herald speaks of the soprano's singing in part as follows: "Gladys Mathew, American coloratura singer, who now lives in Vienna sang old and modern music. She has a very good understanding of the styles of different nations and periods. O cessate di piagarmi, by Scarlatti, was on her program besides old English songs, Schumann, Brahms and Johann Strauss, also arias by Puccini, Rossini and Auber. She also presented to her audience the modern Austrian composer, Alban Berg, whose opera, Wozzek, is on the repertory of the State Opera. Miss Mathew's voice is beautiful; she renders her music intelligently and with artistic discrimination. The applause was well deserved."

School of Musicianship for Singers

Anna E. Ziegler, director, and Hans Barth, assistant director, of the School of Musicianship for Singers, held the formal opening on December 17 before a distinguished audience, the acoustically delightful Barbizon-Plaza Concert Hall and the intimate Organ Room being used on this occasion.

The school accomplished in two hours what might require three full afternoon periods, for promptly at two o'clock twelve judges, furnished with papers for marking musicianship, personality, expression, stage deportment, facial control, breath control, rhythmic valuation, interpretation, voice and talent, were seated in the boxes, and fifteen applicants sang. At three o'clock the judges discussed and decided who should sing in the final hearings, which took place from three to four, before the Awarding Committee, Mrs. J. Philip Benkard, chairman.

In the Organ Room, Mme. Ziegler, president of the Guild of Vocal Teachers, assembled a large group of voice teachers to be addressed by Mrs. Harold Vincent Milligan, who was introduced by Hans Barth, assistant director of the school. She dwelt largely on the fact that this is the only singing school where voice teachers may send their students without losing pupils, as voice teaching is left to the teachers outside the school. The chairman of this hour, Mrs. W. L. MacFarland, director of the National Music

San Francisco Symphony and Municipal Chorus Combine for Annual Performance of Messiah

Basil Cameron Surpasses Himself as Conductor—Splendid Soloists Participate

SAN FRANCISCO, CAL.—The San Francisco Municipal Chorus of three hundred voices joined with Basil Cameron and the San Francisco Symphony Orchestra in a performance of Handel's The Messiah. This oratorio, which is especially appreciated by the San Francisco public, is produced annually at this particular season of the year under the auspices of the Municipal Government. As in years gone by, it attracted an audience that filled every nook and cranny of the huge Exposition Auditorium. The quartet of soloists was made up of Myrtle Claire Donnelly, soprano; Myrtle Leonard, contralto; Albert Rappaport, tenor, and Alexander Kisselberg, bass. Uda Waldrop was at the organ.

This performance of The Messiah may be put on record as being one of the finest ever heard here. Through the medium of Handel's glorious music, Basil Cameron found opportunities to demonstrate his ability as a conductor and also his fine musicianship as he has not had a chance to do since his arrival in this city. He conducted with great circumspection, brought out the magnificent instrumental effects, and let the light of Handel's beautiful music shine with all the radiance of its own spiritual culture. At all times Cameron was complete master of the situation, keeping a firm control of his great chorus and orchestral forces without ever compelling the soloists to force their voices.

The singers gave a splendid account of themselves. Miss Leonard, the contralto, who is remembered here for the excellent impression she created at her recital last summer, won first honors among the quartet of soloists. She revealed herself at once as much as mistress of forward production (there lay the secret of her admirable diction) as of the "cantabile style"; it was a real pleasure, too, to hear a flow of legato as consistent as it was steady; it came from this singer as if she were entirely unconscious of the high degree of organization which of necessity lay behind it. Certainly she never once allowed her audience to be aware of the technical means through which she was able to achieve

her perfect phrasing. Miss Leonard was absolutely Handelian in her singing, and her interpretation of the soulful He Shall Feed His Flock drew for her an overwhelming ovation. Seconding Miss Leonard was Myrtle Claire Donnelly, whose soprano voice is one of range, flexibility, purity, beautiful timbre and capable of dramatic expression. With poise, dignity, intelligence and musicianship, Miss Donnelly upheld the finest traditions of oratorio singing.

Mr. Rappaport, the tenor, has the rare gift of natural dramatization; he can make his airs come to life and impart this eager inspiration to the audience. Alexander Kisselberg proved an intelligent, expressive singer, with a rich, sonorous bass voice which he uses with a commendable absence of forcing.

The Municipal Chorus covered itself with glory; it sang with beauty, power and variety of tone and with an attention to nuance that testified to the arduous labor of many weeks of rehearsing under its efficient director, Dr. Hans Leschke. Not once did the chorus falter or lose the pitch, even on cruelly high notes, unmercifully held, nor did the youthful, bright quality of tone suffer. More than once did Mr. Cameron have the chorus rise to share in the applause of the occasion.

On December 12 the San Francisco Conservatory of Music gave an informal students' recital. Under the direction of Giulio Silva, head of the vocal department of the Conservatory of Music, a Christmas program was given at Grace Cathedral, the participants being selected from Mr. Silva's class. Invitations are being extended to members and friends of the Conservatory.

A series of lecture-recitals on Wagner's Ring Operas will be given early in January by Maud Fay Symington. Well known in the musical world as Maud Fay, this brilliant and charming woman enjoyed unusual popularity as an exponent of Wagnerian roles, having been for many years a favorite and distinguished member of the Munich Opera. She will be assisted by Frederick Schiller, pianist.

School Settlements, introduced Harold Vincent Milligan, who explained the obvious necessity of a school in which the teaching is concentrated on making good musicians out of singers. The two directors then spoke.

As a joyful surprise, the next introduction was that of the president of the school, Cobina Wright, known throughout the musical world as one of the finest interpreters of modern songs in their original languages. Mmes. Wright and Benkard also made one-minute speeches, and the rest of the program consisted of excellent singing by recipients of scholarships, viz., Yvonne Benson (Wm. H. Silk scholarship), Helen Bourne (Elisabeth Rethberg scholarship), John Uppman (John Charles Thomas scholarship), Vincent Spelzino (Robert O. Brigham scholarship), and Joseph Elliston of Albany, N. Y. (William J. Ziegler Memorial Scholarship). William Lowitz played particularly competent accompaniments.

Norman J. Carey Organizes Trio

The Recital Soloist's Trio consisting of Augustine Norris, accompanist and concert pianist; Anthony Borello, violinist, and Norman J. Carey, Irish-American baritone, was formed early in 1930 for the purpose of



NORMAN J. CAREY

giving recitals of ensemble and solo numbers. This trio, after having concluded a very successful season, in which it gained wide recognition from critics and public alike, has been booked for many return engagements, which is the best proof of its excellence.

Each member is widely known as a soloist. Mr. Norris is an accomplished musician and a graduate of the London College of Music; he received his diploma at the age of eleven and won first prize as pianist and conductor at the Eisteddfod in North Wales. Mr. Borello is a concert violinist, well known over the air as a member of the La Salle String Quartet, a presentation of the National Broadcasting Company; he has toured the country several times as a concert artist and as a member of the Eddy Brown String Quartet. Norman Carey's recitals of Irish and English ballads and folk songs have gained him a wide and enthusiastic audience.

The trio is planning a tour of Texas and will give recitals in New York and many other cities of the East this coming season.

NBC Recitals

January recitals of artists associated with the NBC Artists Service will include Isabelle Yalkovsky, pianist, at Town Hall, Saturday evening, January 3, in a program of Brahms, Debussy, Chopin, Scriabin and Dohnanyi, and The Musical Art Quartet in a concert at Town Hall January 6, the second in a series of four New York appearances.

Walter Damrosch will begin a series of five dramatic piano recitals on the Wagnerian operas at Columbia University, January 13. Damrosch is also scheduled to give a series of five recitals at Town Hall in February. His Columbia University appearances will be on January 13, January 20, January 27, February 3 and February 5.

Dusolina Giannini will appear at Carnegie Hall on January 20. Immediately following, she will sail for Europe for a long series of opera and concert engagements. Jacques Gordon and Lee Pattison will give two recitals of sonatas for piano and violin at Steinway Hall, January 16 and 23.

Paul Kochanski gives his only New York recital of the season at Carnegie Hall, January 24.

M A R I A R A J D L
CHICAGO CIVIC OPERA STAATS OPER DRESDEN

Paris Possibilities

How American Artists Can Make Successful Debuts in the French Capital Under Proper Auspices and at a Minimum Cost—Evangeline Lehman Solves the Problem

PARIS—the goal of most ambitious artists. Not only do they wish to study there, and acquire a better knowledge of French diction, which is often so absent among American singers, but many, practically all, hope at



EVANGELINE LEHMAN,
manager of American artists in Europe.

some time or other to appear on the concert stage, to pay homage with their art, to Debussy, Gounod, Saint-Saëns, Massenet, Ravel, Faure, and many other composers who have risen from French soil.

France, and especially Paris, revels in concerts. At any time of the year, save July and August, one sees announcements of every description, from the opera to concerts, and recitals of singers, pianists, quartets, and even organ. One wonders how many of these will hold up under the financial strain that is necessary these days, to get a start. One also wonders how many of these are worthy of expensive presentations. Wouldn't it be better for an unknown musician to test his powers before a representative audience, and

at a minimum cost? There are no tears, if his pockets still contain money. And at the same time, he knows satisfactory advertising has been done, and a suitable place was had in which to present himself.

Evangeline Lehman, singer and pianist of high standing and ability, during her four years on the Continent, came in contact with many interesting exponents of music. Many told her how desirous they were of establishing themselves on the concert stage, and came to her for advice. These young artists were not able to pay for recitals until they could prove their merits as to possible box office receipts. Many others didn't want to go into extensive concertizing but only to appear here and there a number of times, receiving newspaper comments which would be valuable to them, and could be reproduced in local papers.

What a blessing when, through Felix Delgrange, important and well-known European manager, with a list of artists including Mengelberg, Bruno Walter, Tito Schipa, Walter Gieseking, and others, as well as director of that beautiful old mansion of Napoleon Bonaparte, now converted into a charming concert hall, called the Salle d'Iena, and Carol Berard, secretary of the Federation of French Composers, and director of the magazine *Revue Internationale de music et de danse*, combined their efforts, and initiated the matinees of Friday afternoon. Miss Lehman, manager of American artists in Europe, with headquarters at the Salle Pleyel, was glad when asked to cooperate with them. She saw salvation for artists and their debuts.

Every artist, or group of artists appearing under these auspices, does so by giving a comparatively small fee. They are usually placed with some artist of renown, thus drawing a capacity audience.

The concert, no matter how great the publicity has been, is never well attended, if the person giving it is not known. What a pity to prepare a program of choice works, and have thirty or forty people in front of you! What a pity, also, when, on buying and scanning the papers the next day, not a word concerning the debut is seen. The critics do

not attend, unless personally acquainted, or unless the artist is one of long standing.

Miss Lehman has gone into all this with every detail considered. As these Salle d'Iena concerts present artists who are known to the critics, naturally they are present, and the American appearing, therefore, is assured of a write-up in all the leading newspapers. That alone is worth much. An audience is bound to be there, and an audience that represents musical Paris.

How discouraging it is, upon arriving at the Gare St. Lazare, after coming from Cherbourg, to find no one to meet you, and no way of making yourself understood. Even if one studies French in the schools, it is so different when among French people. Then again, the money. What is a centime? How many does it take to make a franc? What is that in American money, and how much should one tip the taxi driver, when they reach the hotel? . . . This is another problem.

Those writing Miss Lehman in advance can be assured of a welcome. They are met at the station, by a French woman, courteous, sympathetic and refined. She gives them advice, helps them to their hotel, advises them of good restaurants. In short, she makes their entry into Paris a pleasure.

Such treatment is not general. The success is evident from the number of beautiful programs and presentations given every Friday. If a debut there is worthy of an extended tour, beginning with a big concert at the Salle Gaveau, Salle Pleyel, or Salle Chopin, as the case might be, then it is arranged by Mr. Delgrange.

Nowhere else on the entire continent is such a service found. What a distinct service it is too, when an effective debut can be had for about one tenth of the cost of a New York recital. Then, to be in Paris, to browse along the interesting boulevards, to come in contact with life that has gone on for centuries! All this cannot help but build and construct one's life, and he goes back with a richer memory and a knowledge of having made good, as others have done. L. S.

Munz Dates

Mieczyslaw Munz will play a recital in Havana on January 4, fulfilling engagements en route in Florida. January 20 he will reappear in Toronto, Canada, in a recital at Massey Hall. Another re-engagement after his appearance with Koussevitzky in Boston is Lindsborg, Kans., a recital at the Bethany College on February 23 to be followed by recitals in Lexington and Winchester, Ky.

John Charles Thomas Delights Omaha Orchestra Program Pleases

OMAHA, NEB.—John Charles Thomas was the artist presented by the Tuesday Musical Club in the second of its present series of concerts. The choice was a happy one, as the prolonged applause which greeted Mr. Thomas' offerings very convincingly demonstrated. In fine voice, Mr. Thomas interpreted the various songs on his unusually rich and inclusive program with many-sided mastery, lending his skill, with just and artful adaptation, to their differing moods and turns of thought. An opera singer, Mr. Thomas offered only one opera excerpt on this occasion, confining his selections otherwise to the regular song literature, and justifying his choice by the excellent interpretation which he presented. Mr. Hodges, the able accompanist, was highly acclaimed after a group of piano numbers.

SYMPHONY ORCHESTRA

As conductor of the Omaha Symphony Orchestra, Joseph Littau has sprung into immediate popularity. On the occasion of his second appearance at the head of the local symphonic body he was welcomed as an old friend, and as the evening progressed, and new features of his many-sided gifts were unfolded in rapid succession, the audience warmed to him more and more. Mr. Littau may well be pleased with his rousing welcome, a welcome as deserved as it was spontaneous. J. D.

Blackstone-MacMillan Recital in Toronto

A recital of music for the viola and piano was given at the Arts and Letters Club of Toronto on December 2 by Milton Blackstone, viola, and Ernest MacMillan, piano. The program consisted of the Handel concerto in B minor, the Brahms sonata in F minor, and the York Bowen sonata in F, No. 2.

Fox in Kingston Recital

Ethel Fox is announced to give a recital in Kingston, N. Y., on January 14, on the Community Concert Course of that city. The soprano appeared in Buffalo, N. Y., on December 15, and in Godfrey, Ill., on December 17. Recently Allentown, Pa., heard Miss Fox in a joint operatic costume recital with Allan Jones.

SYDNEY RAYNER

**RETURNS TO PARIS AS LEADING TENOR OF THE OPERA COMIQUE
AFTER RECENT TRIUMPHS IN THE UNITED STATES
AND HAVANA, CUBA**

**As Herod in Salome, Tannhauser, and Canio in Pagliacci with the San Francisco and Los Angeles
Opera Associations from September 5 to October 14, 1930:**

A young man hitherto unknown in this part of the world was Sydney Rayner as Herod and he gave a splendid interpretation of the part. He sang the music admirably and gave the idea of rising horror in the king's mind.—*Redfern Mason, San Francisco Examiner, Sept. 13, 1930.*

It was pleasing to hear a young voice of Italian schooling singing Wagner's phrases. He treated Wagner's musical line as melody and formed his character well.—*Alexander Fried, San Francisco Chronicle, Sept. 24, 1930.*

There is a golden opulence in his voice that his previous roles had not revealed to a similar extent and it is an organ capable of both lyric beauty and dramatic intensity.—*San Francisco News.*

Tannhauser fell to the lot of Sydney Rayner. This is not a role for every operatic tenor but requires one of large artistic stature to fill its rather varied requirements. Rayner has all the essentials and gave a Tannhauser dramatic in his vacillations between the call of the flesh and the call of duty. It is pleasant to chronicle a success.—*Los Angeles Evening Express, October 8, 1930.*

Sydney Rayner was quite as fine in the tenor role as Thomas in the baritone. Rayner comes to San Francisco from the Opera Comique of Paris and has completely won San Francisco with his splendid tenor and his acting.—*San Francisco Call-Bulletin, Sept. 22, 1930.*

In I Pagliacci Sydney Rayner sang Canio. His work is characterized by a throbbing sincerity and while he put intensity and tonal beauty into Vesti la Guibba he did not sin the all too common sin of tearing a passion to tatters. He has the rare virtue of reserve.—*Redfern Mason in the San Francisco Examiner, Sept. 21, 1930.*



As Rodolfo in La Boheme, Des Grieux in Manon and Canio in Pagliacci with the Petit Opera Louisianias of New Orleans—As Guest Artist:

There is only one word to describe Sydney Rayner last night. And that is superb. A grand Des Grieux rendering a marvelous, Ah Fuyez, Douce Image, he became later into robust passages with ease and high notes, clear and true as a bell, rang with power.

His warm, brilliant voice alive with color and lyrical beauty passed—*The New Orleans Morning Tribune, December 12, 1930.*

Concert for Pro-Arte, Havana, Cuba:

The rich warmth of his tones, his excellent musicianship and pleasing poise won appreciation throughout the program which contained several groups of the most exciting tenor arias from Puccini, Verdi and Flotow. The Rigoletto aria Questa o Quella was a gem of vocal art.—*The Havana Post, November 23, 1930.*

In Werther at Paris Opera Comique:

Wednesday night took place a brilliant performance of Werther at the Opera Comique. The hero of the work was interpreted by Sydney Rayner who made a perfect impersonation of the character. As for his voice it is of a generous quality. He sings with great ease and his high register has a great deal of sonority. At the same time he obtains some beautiful shadings. His diction is very clean and always correct. In short we had the other evening one of the best Werthers that there are.—*Comodia, July 11, 1930.*

European Management:

Victor Chesnais, 75 Blvd. du Montparnasse, Paris, France

Giuseppe Verdi in Word and Picture

(In eleven weekly instalments, Part I appeared December 13)

PART III

(Part IV next week, with subsequent instalments to follow)

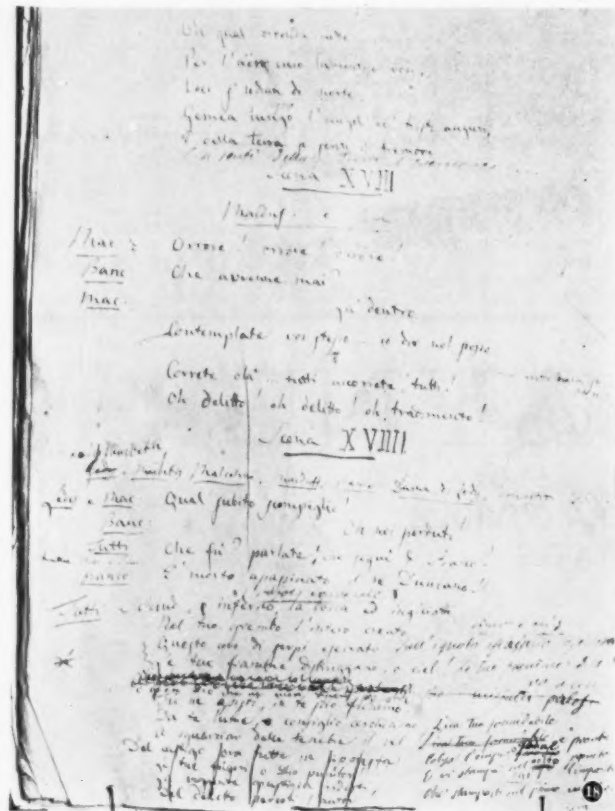
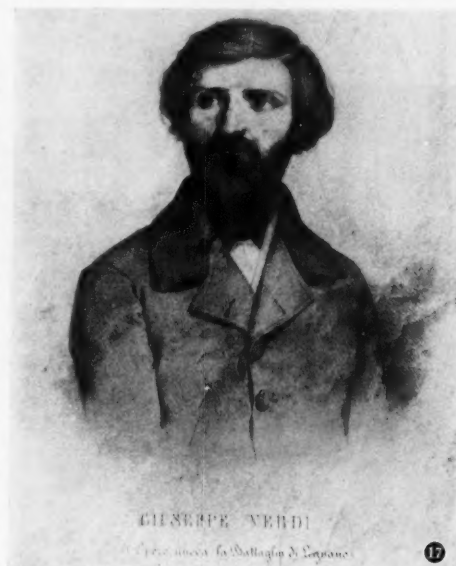
(16) VERDI ABOUT THIRTY

His third opera, Nabucco, libretto by Sorella, was another work produced at La Scala on March 9, 1842. Its success was so great that it was also brought by Merelli to Vienna and Paris. Among the principal interpreters was the popular Giuseppina Strepponi. Verdi tells how one day, when he was walking toward the theatre after his resolve to compose no more, he met Merelli who induced him to step inside the theatre with him and look over a new libretto he had found. But, alas, mourned Merelli, he had no one to set it to music!! Finally after much coaxing he succeeded in making Verdi take the manuscript home if only to look at it. When the weary musician threw the manuscript angrily on his writing table it fell open to a page where a line read: "Fly, my thoughts, on golden wings." He read on and was moved by the stanzas which to him sounded like the Bible, his one great comfort during his solitary days. He tried to hold to his resolve to compose no more, but the appeal of the libretto was too great and page by page the music flowed from his pen until before he knew it the work was completed. He then conceived the idea that Merelli produce it during the Carnival season; winning on that score the result was that his fame began. In fact Verdi himself stated: "With this opera my career as a composer may rightly be said to have begun." (Photo by Hussener)



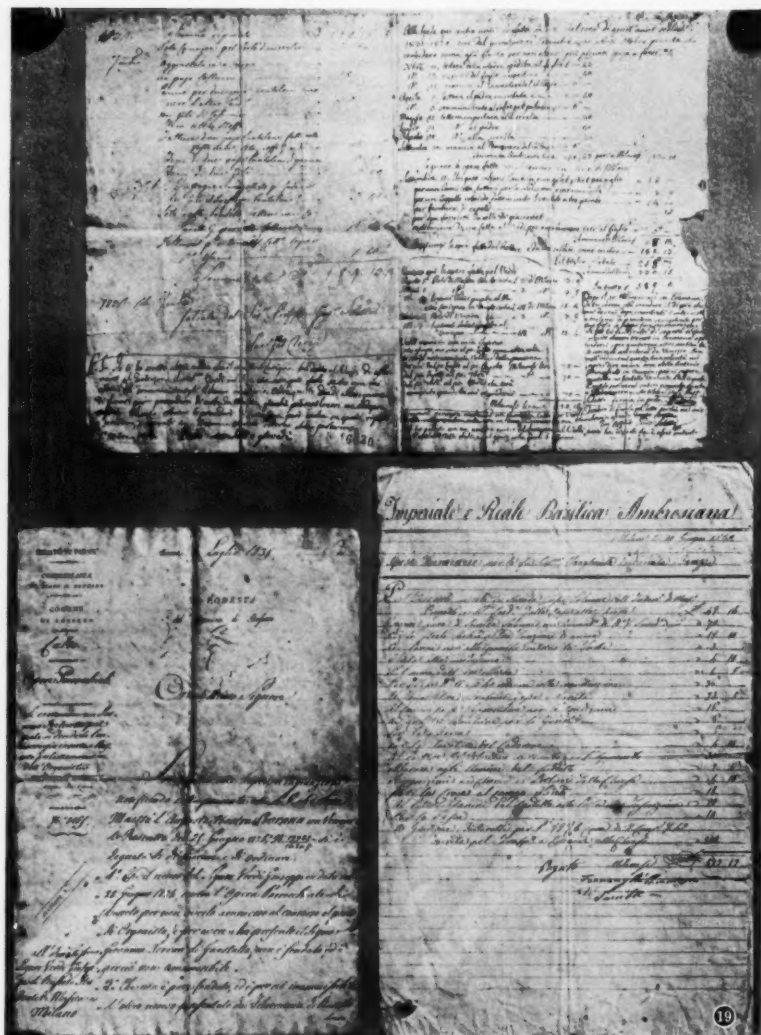
(17) VERDI IN 1849

which was at the time that he wrote La Battaglia di Legnano. In fact from the inscription on the photograph it would seem that the picture was taken to celebrate the production of the new opera, on January 27, 1849. At that time he was living in Paris with perhaps the idea of living out of Italy during the stirred up political days of that time. But his thoughts were too close to home and he could not get away from the trouble in Italy which is reflected in the opera. No doubt this was partly responsible for the failure of the work. It was shortly after finishing it that he left Paris because of cholera, buying his villa, Sant' Agata, located near his home town Busseto. (Photo: Courtesy La Scala Museum)



(18) A FACSIMILE PAGE FROM THE LIBRETTO OF MACBETH

Eleven months after his great success with the opera, Nabucco, Verdi achieved an even greater one with his I Lombardi all Prima Crociata, which was given on February 11, 1843, at La Scala. With this work Verdi experienced his first attack by the governing powers. Great objection was voiced against the libretto of I Lombardi, but Verdi stood his ground and proclaimed that if the work could not be given as it was written it would not be given at all. The result was that it was produced untouched and created a furor, principally because it harbored a subtle tone of revolt toward the Austrian government. Following its success Verdi's services as composer were sought by everyone. But he favored Venice and wrote Ernani for the La Fenice Theater there. It was produced on March 9, 1844, and so tremendous was its success that it was given on fifteen different stages during the following nine months. The libretto for Ernani, borrowed from Victor Hugo's work of the same name, was the work of F. M. Piave with whom Verdi had a long association. Between the years 1844 and 1847 (when on March 14, at The Pergola in Florence, Macbeth was produced) Verdi wrote five operas. With the exception of Attila they were not very successful. Macbeth's libretto was arranged by Piave. Verdi then had an offer to write an opera for the English public, which he did and named it I Masnadieri. It was performed July 22, 1847, and sung by Jenny Lind and Lablache. Though it was not very successful Verdi's fame was such that when Costo resigned his conductorship at Her Majesty's in favor of Covent Garden, Verdi was asked to accept the position. But having a contract with Luca, the Italian publisher, for two works, he could not accept. These operas: Il Corsaro and La Battaglia di Legnano were produced within one year. They were total failures, but Luisa Miller which followed, written amidst the beauties of Verdi's newly acquired villa, Sant' Agata, had great and deserved success. It was produced at the San Carlo of Naples on December 8, 1849. The poem is an adaptation by Cammarano of Schiller's Kabale und Liebe. (Photo: Courtesy La Scala Museum)



(19) EXTRACTS FROM VERDI'S ACCOUNTS

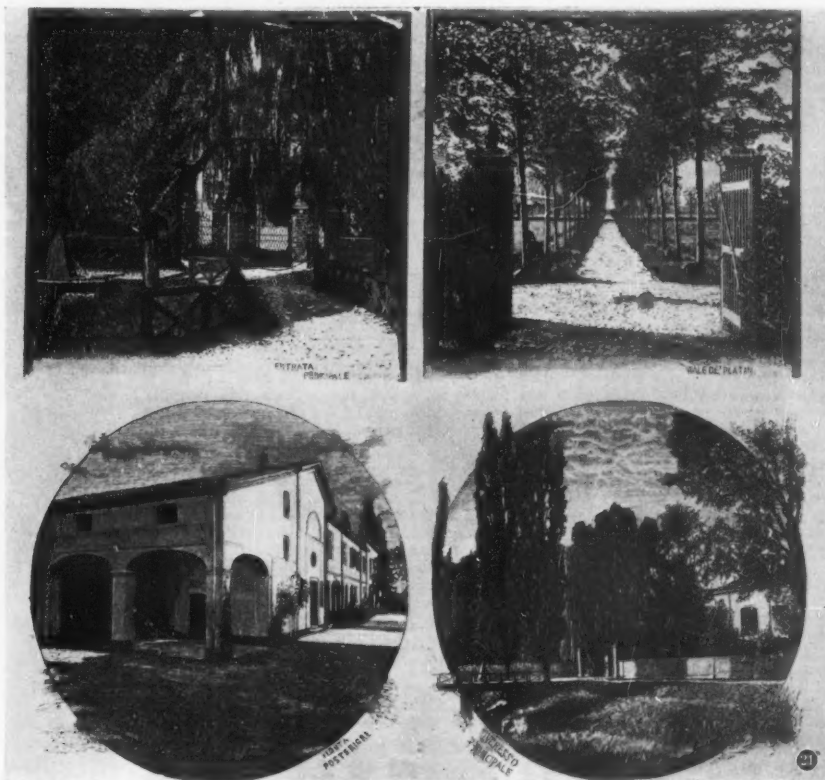
At the upper right is an itemized bill of expenses incurred by Giuseppe Seletti for Verdi while the boy was living with him during his student days in Milan and evidently forwarded to Barezzi, in Busseto, who was paying the boy's expenses. At the upper left, in the finer handwriting, is an itemized list of expenses incurred by Verdi while at school, and vouched for by Seletti. It is interesting to note that expenses for mail, personal loans, clothes, knick-knacks and other Verdi personal items are included in Seletti's summary. In the note which Seletti writes Barezzi and seen in the cramped handwriting which borders the two pages, he tells of having written to Lavigna, Verdi's teacher, asking about the boy's progress, and that the professor had replied that he was very much pleased with Verdi's talent and studiousness. At lower right is an itemized bill sent to Verdi by an undertaker for the expenses of his first wife's funeral. At left is a reply from the mayor of Busseto to a letter written by Verdi, in which the young musician complained of his omission from the list of candidates for the post of organist at Busseto. In his letter the mayor states that Verdi's claim, inasmuch as partiality had not been shown, was unfounded. (Photo by Courtesy La Scala Museum)

Giuseppe Verdi in Word and Picture



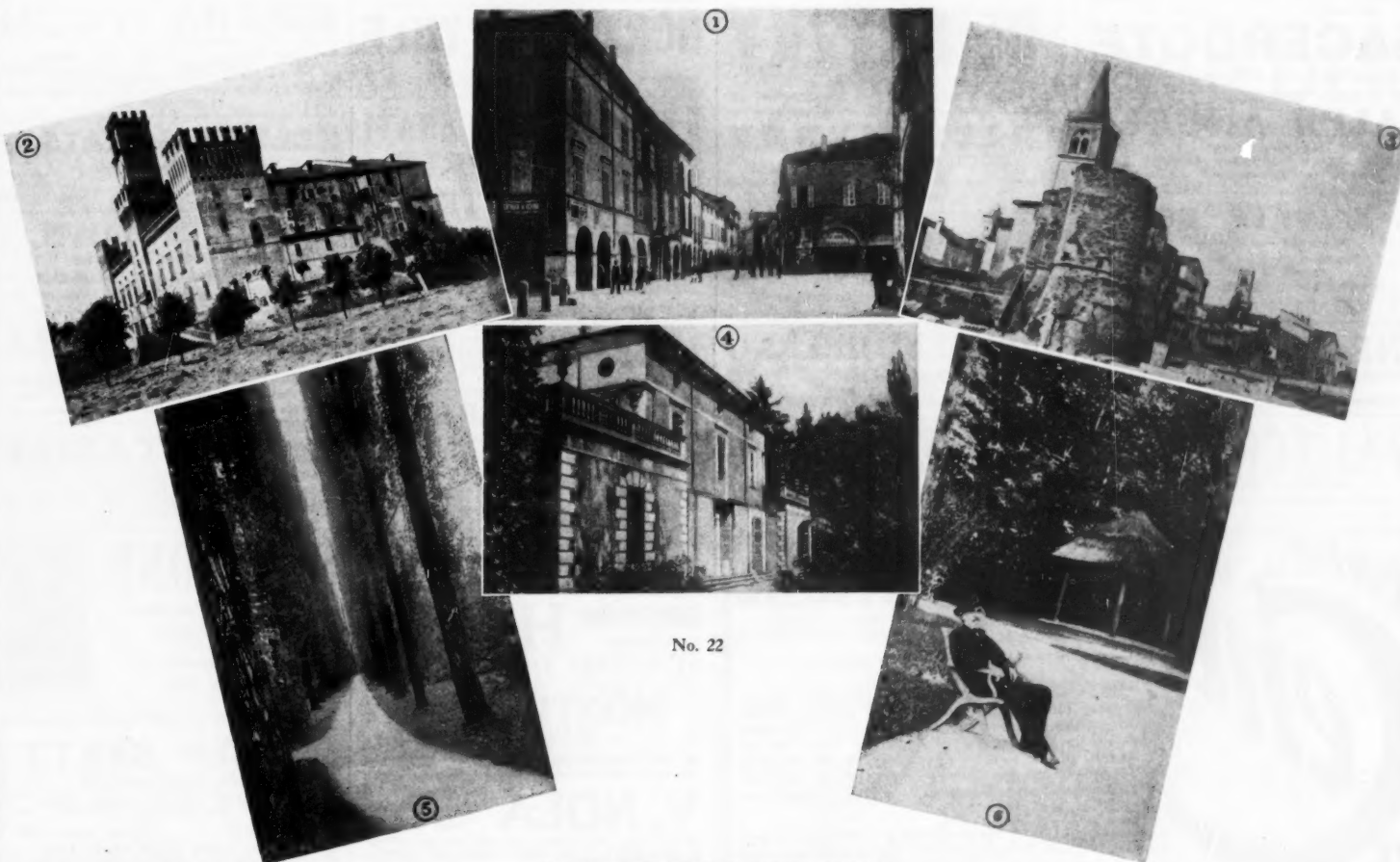
(20) GIUSEPPINA STREPPONI.

famous soprano who became Verdi's second wife. It is said that Giuseppina Strepponi was among the foremost singers of her day and Verdi especially wrote the part of Abigail, in Nabucco, for her. For many years before their union she had sung the leading roles in Verdi's operas and was among those who first spoke in favor of the young composer. Mutual work and success brought the two artists very close, and in 1849 they were married. Until the death of Giuseppina, on November 14, 1897, they lived in blissful harmony. The above steel engraving was made at the time of the benefit which Strepponi sang, at the Gallo Theater in Venice, in the autumn of 1835. (Photo by Courtesy La Scala Museum)



(21) FOUR GARDEN VIEWS.

of Villa Sant' Agata: 1, main entrance showing the delicately wrought gateway and some of the favorite trees; 2, one of the many shady walks; 3, rear view of the house showing the stables. Verdi was especially fond of his horses and one must not overlook the old fashioned carriage standing under the shed; 4, a hidden view of the house which also brings to light the high wall and ditch Verdi had built so as to surround himself with privacy from the curious. It is understood that Verdi installed many so called luxuries in this villa not so much from his love of them but that he might be able to give work to the unemployed.



No. 22

(22) BUSSETO, VERDI'S HOME TOWN.

and views of Verdi's beautiful Villa Sant' Agata, located about a mile and a half beyond Busseto's town limits. No. 1, shows the town square and the main street, both named after Verdi; 2, La Rocca, once a medieval fortress which now contains the Teatro Verdi, the municipal offices, the jail, etc.; 3, part of the ancient walls of La Rocca, looking back toward the town; 4, front view of the Verdi villa looking toward the garden. Verdi's private apartment was in the wing at the right, seen beyond the main body of the house; 5, the master's walk in the gardens (the poplar was his favorite tree); 6, Verdi reposing in his garden. In the few acres of land he owned he had planted every kind of European tree that would survive in the Italian climate.

Lorraine Foster Gives a Résumé of the Founding of the Stephen Foster Society in New York

Founder and President Tells Her Experiences, Pleasant and Unpleasant,
in Her Work for the Promotion of American Folklore

On a wintry afternoon the writer and Lorraine Foster were cozily chatting about music in general and particular, when the germ of curiosity entered our head. It distracted us so much that there was only one thing to do: settle the matter. The thought that was bothering the writer was the question, how did Lorraine Foster ever come to found The Stephen Foster Society?

We knew from what she had been telling us that her career as a soprano had taken up many years of painstaking study. She had gone abroad to widen her scope and had returned, giving recitals in New York, and other localities, which presented her as an artist interested in both old classics and opera. While abroad she had performed in opera—she was a routinized musician.

When we mentioned this matter to Miss Foster she said: "But you forget just one little pointer which might give you the clue to the whole thing. I also gave several groups of Spanish folk songs and Kentucky mountain songs on those programs. This will indicate to you that I have for a long time been interested in folklore. The first of these songs which I came to know were the Kentucky mountain songs, for I grew up among them. Then, when I went to Europe, I spent considerable time and energy delving into the folklore of other countries, and on my programs I especially featured the Spanish songs because they particularly appeal to me."

"The more I pursued this subject the more it interested me, and on my return to America I took up the American folk song as a study. I found there was a wealth of material to follow up and also that the Ameri-

can public was not generally enlightened on the subject.

"One day I happened to be visiting Alfred Human, whom you no doubt know because of his many musical activities, and I told him about my special hobby and very naively said to him: 'I have all this material at hand; I wish I could find some way to make use of it.' He thought it the nucleus for some sort of activity, and after talking the matter over a little longer with him he asked me if I had any forebears who were outstanding musically. I told him no, with the exception that it had been proverbial in our household that I was distantly related to Stephen Foster. This did not seem to make any impression, so the subject was dropped until a few days later, when Mr. Human telephoned me and said: 'I have an idea, it came to me at two o'clock this morning. Come down and let me tell you about it.' I went—and this was the idea: 'Why not form a society in honor of Stephen Foster? It would be a beautiful tribute to him and one he most assuredly deserves.'"

"I was more than delighted with the idea and we started forth with joy and enthusiasm. You see it was more Mr. Human's idea than mine and it is not fair for me to take all the credit," smiled Miss Foster.

"Mr. Human graciously shouldered the responsibility of the details for which he was so well equipped," continued Miss Foster, "while I turned my whole attention to the subject of Stephen Foster and his wealth of melodies. I studied them with the same interest and sincerity as I study my Schubert and Schumann songs. I have learned to love the Foster songs and realize more

and more the rich legacy that he has left the people of the United States. My one aim and desire is to create and awaken in our hearts a gratitude and appreciation for what Stephen Foster stands. It is true—almost everyone knows Swanee River, Old Black Joe, My Old Kentucky Home, and so forth, but it is appalling to be faced with the realization that but few know who wrote them or who Stephen Foster is.

"A little incident occurred in my home the other evening, while I was singing for some friends (typically American). The first song I selected was Uncle Ned. One of the gentlemen exclaimed: 'Why, Lorraine, is that Foster's song? My brother and I used to sing that song years ago when we were boys hoeing corn in the field. That line "Den lay down the shubble and the Hoe-oo-oo" made us dig the faster. Old Dog Tray—is that another one? Why, I heard my mother sit at the organ and play and sing that many, many times. You know—those days we had few pianos.'"

"When other Foster songs were sung he exclaimed: 'Our school exercises were opened by singing those songs but we were never told nor taught who wrote them. Now, Lorraine, why weren't the children taught this in the schools?'"

"That is just the question—why? I could cite dozens of instances of like nature if I were permitted the space."

"Now—for the unpleasant part" Miss Foster sobered; "Recently some unkind comments have arisen about the work I am doing which would tend to dampen one's ardor if one did not see the case as an impersonal attack. One criticism is that I am commercializing the name of Stephen Foster by claiming to be a descendant, a granddaughter, niece, everything in fact but a nephew," said Miss Foster, with a characteristic twinkle in her eye.

"I wish to state that at no time have I been quoted as claiming anything other than distant relationship with Stephen Foster, and on every occasion, when I have had the opportunity to speak of my work, I have been most emphatic in the correctness of my statements. It would have been absurd for me to have claimed all those various cate-



LORRAINE FOSTER

gories of relationship with Stephen Foster. Had I wanted to claim any close proximity I would at least have had the intelligence to stick to the same claim consistently but certainly not all of them at once.

"Some of the newspapers in their generous enthusiasm for the launching of the organization labelled me 'descendant,' etc. I was unhappy at these statements and spoke to Mr. Human repeatedly about them, but he assured me it was only the enthusiasm of news value. At this point I wish to take the opportunity of expressing my sincere appreciation to the newspapers at large for their kindly interest and cooperation in behalf of the society."

"Now—the point that concerns me most is, that the motive of the society is being befogged by the pettiness of genealogical de-

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tails. It seems to me that the scope of the whole idea is being lost by attempting to pin its purpose and value on such finite trivialities. I want to make myself absolutely clear on this point: I am not interested in whether there is a relationship between me and Stephen Foster, and I want those who have been disturbed about this matter to know that the existence of the Stephen Foster Society is not based on this point. I want to repeat that I have never claimed anything but distant relationship and I did not do that with any thought of commercialization. My whole desire is to promote and further the cause of all American folklore. This is the sole purpose of the Stephen Foster Society. I feel that the hour has struck for America to claim and realize her heritage, and no misunderstandings or personal attacks can thwart the advancement of an ideal backed by progress and the ripeness of time.

"The purpose of the Stephen Foster Society is to promote the love and appreciation of American folklore, and in its formation the intention was not that there was a family connection with the composer, but that he is the greatest of our folk song writers and one of whom America need never be ashamed (Harold Vincent Milligan)."

The writer feels this an apropos time to make public a letter which Alfred Human has written relative to the very thing which Miss Foster has been stating and which ought to dispel every doubt which anyone might have had as to the aim of the artist's motives. It reads:

"In fairness to Lorraine Foster kindly allow me, as one of the organizers of The Stephen Foster Society, to make the following points clear: Lorraine Foster never at any time claimed more than distant relationship with Stephen Foster. After examining data the organizers felt Miss Foster was completely justified in using this point. Those of us who know Miss Foster's reverent, unique labors in the cause of the Father of American Folk Music feel she is performing a valuable and unselfish service in sponsoring a society which has as its altruistic aim the advancement of American folk songs. (Signed) ALFRED HUMAN."

Again we question Miss Foster. She was very patient with us. "In naming the society after Stephen Foster did you mean to limit its work to his songs alone?"

"I am very glad you have asked me that very question," replied Miss Foster. "We had no such intention, nor have I limited my programs for the society to Stephen Foster songs. The purpose of the organization is to promote all American folklore. This fact in itself should dispel any idea that I am trying to commercialize the name of Stephen Foster and his songs. I have devoted a great deal of my time and interest to this idea, not to mention expenditure. This might be an opportune moment for me to stress the point that: The Stephen Foster Society is not a commercial organization, for there are no expenses involved except those which I myself might have to incur and pay. There are no dues charged, no fees of any kind, and even the auditorium has been donated. In my own private work, outside of The Stephen Foster Society, I am booked as Lorraine Foster, soprano, and not as a relative, distant or otherwise, of Stephen Foster, nor do we book the Society. So I cannot see where there is any commercialization of Stephen Foster or any other composer. I have worked for the Society because I loved it and felt that it would promote the cause of American folklore."

"Very often Stephen Foster is called the Father of American Folk Song—why is that?" we asked Miss Foster.

"Because he is one of the first of the American folk song composers," she told us. "Furthermore he has created the prototype of American folklore and is by far the most lucrative of all our composers," explained Miss Foster. "You will no doubt realize that the folk songs which were in existence in this country previous to Foster were importations and had come down to us traditionally for generations, but they have carried the tinge of their source."

"It has been found, for example, that the Kentucky mountain songs are purer to English form, right up there in the mountains, than they are in England. This is due to the fact that the mountaineers are so isolated from all activities and outside contacts. It may interest you to know that when Cecil Sharp, the great English promoter of English folk dance, came to America to interest people in his work, he found as many as 1,500 old folk songs in the Appalachian Mountains, which English settlers took out there and preserved, and now that Cecil Sharp House is opened in England it would be very interesting to go there and find out how many of the old English folk songs are those that we have come to know as our own."

"The English have done a great deal for the preservation of their heritage, and I feel that every American owes a debt of gratitude to every organization and individual who has contributed to the restoration and research of American folklore. It might also be of interest to some to know that eminent musicians have become sufficiently interested to write symphonies woven around

some of our beautiful melodies; it is with the same aim as other idealists that I have been interested in the work of The Stephen Foster Society, and I have had no thought other than kindness and cooperation for all organizations."

Morton Lang Offers Worth While Opinions

Distinguished Teacher, Accompanist and Coach Tells What He Believes Is Necessary for a Musician to Have Success Today

Shortly after his return from Europe after a three months' tour during which he played in Berlin, Vienna, Paris, Mainz and Weis-



MORTON LANG

baden, Morton Lang, in a statement made exclusively for the MUSICAL COURIER gave out the following reflections, which offer much food for thought.

Said Mr. Lang: "European musical training is, on the whole, very thorough, but in many cases the pupil is not allowed sufficiently to express his own individuality. Modern American methods are much better suited to the acquirement of a diversified repertoire and the accomplishments necessary for a successful career today. The old day of the purely good singer or instrumentalist is gone. We are living in a new age, in which the demands on an artist are far greater, especially with respect to versatility. The phrase 'when a singer marries a musician' will undoubtedly soon be done away with."

"Most singers," continued Mr. Lang, "are spending too much time on purely vocal work. They are sadly disappointed after many years, when they find out their lack of varied repertoire and general musical equipment, such as actual knowledge of rhythm, sight reading, phrasing, simple note values, and general knowledge of how to study a song. I recently had an interview with a young lady who was offered an engagement to sing in Philadelphia. A list of six songs was submitted to her, which she was to sing on two days' notice. None of the songs was in her small repertoire. She had a most beautiful vocal equipment, but her lack of musical ability made it impossible for her to learn the songs in such a short time, and she had to decline the engagement."

Continuing his interesting discourse, Mr. Lang said: "Although many voice teachers are sincere in their efforts, they are oftentimes not qualified, or their course of study does not include the sufficient balance for the artist who is or can quickly be ready for any type of work. The many sincere pupils going through their unintelligently planned vocal training remind me of the young lady being prepared for an operation in one of our leading hospitals. While lying on the operating table awaiting the administration of the anesthetic, she blandly looked up at the surgeon and said, 'Doctor, do you think I'll know anything when I come out of the anesthetic?' The doctor replied, 'My dear girl, isn't that asking a little too much from an anesthetic?'"

Considerations of space forbid the quoting of many other novel and interesting views that were expressed by Mr. Lang, and it is the sincere hope of the writer to be able to use them for publication at a future date.

H. G.

More Successes for Nelson Eddy

Nelson Eddy, baritone, was recently heard at the Hotel Warwick, Philadelphia, in the first of his second annual series of six concerts, the assisting artist being Helen Oelrich, contralto. Mr. Eddy, who was the leading baritone of the former Philadelphia Civic Opera Company, sang numbers by Bellini, Quilter, Sturgis, Aylward and Reddick. This is a varied array of songs and demands that versatile interpretative and technical facility which Mr. Eddy possesses in so marked a degree. He sang with tonal beauty and ripe musicianship, and was enthusiastically applauded. Miss Oelrich was also in good voice, her singing being especially effective in German Lieder.

The second concert of the series was given by Mr. Eddy and Theodore Paxson, pianist. A feature of Mr. Eddy's program was a group of three songs by Madeleine Clark Walther, of Philadelphia, who was his accompanist in these numbers. The songs are charmingly melodic and show marked originality. Mr. Eddy sang them with his familiar qualities of rich, vibrant tone, excellent diction and interpretation. He also presented songs by Erich Wolff, Woodforde-Finden, Hammond and Keel. Mr. Paxson played music of Scarlatti, Bach-Hess, Debussy and Chopin with fine tone and temperament. A large audience applauded the two artists.

Another recent success of Nelson Eddy was in Milwaukee, where he appeared as soloist at the combined concert of the Arion Musical Club and the Milwaukee Musical Society. The novel feature of his program was two arias from Krenk's jazz opera, Jonny Spielt Auf. He received an ovation from his audience and unstinted praise from the critics.

Mr. Eddy, it is said, once entertained the ambition to become a trapdrummer. His father played the bass drum in a militia band and his grandfather acted in similar capacity in a nationally known band, so it was natural that young Eddy should want to follow in their footsteps. However, this boyhood dream was abandoned in favor of a vocal career, in which he has met with pronounced success. His operatic repertoire includes nearly thirty roles, and he is widely known for his recital and oratorio work. He is also an experienced radio singer, and recently broadcast as co-star with Josef Hofmann.

Martha Baird Back From West

Martha Baird, pianist, has returned to the East after playing in ten concerts on the Pacific Coast and in the Middle and Southwest. Five of her appearances were engagements with orchestra, the last being when she played the Mozart D minor concerto with the Chicago Symphony. Miss Baird's usual success attended her on this occasion, and she was heartily applauded. On December 3 Miss Baird played in San Antonio, Tex., also with much success.

Miss Baird will give four recitals of Chopin music at the Barbizon-Plaza, New York, on January 9, 16, 23 and 30.

The Hughes to Play in Red Springs

Edwin and Jewel Bethany Hughes will appear in one of their noted two-piano recitals at Red Springs, N. C., on January 26. The artists will fulfill this engagement en route to appearances in Texas, starting three days later in Houston and extending into March.

Helen Bock Not Helen Bach

In the editorial, Not a Trust, in last week's MUSICAL COURIER, Helen Bock heads the list of pianists. Owing to a typographical error Miss Bock was referred to as Helen Bach.



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National Radio Finals Luncheon

A luncheon for the national radio finals was held at the Hotel Roosevelt on December 13. The ten finalists for 1930 were: Paula J. Phoenix, New Jersey; Raoul Nadeau, New York; Carol Dies, Ohio; Richards Dennis, South Dakota; Mary G. Cortner, Louisiana; Eugene Loper, Mississippi; Joyce Allmand, Texas; Clarence Ross, Graham, Arkansas; Esther B. Coombs, California; Stephen F. Merrill, California.

The guests of honor included: (national judges) Yeatman Griffith, Dr. Walter Damosch, Ernestine Schumann-Heink, Giovanni Martinelli, Rosa Ponselle, George Ferguson, and Pierre Key, and also the following: Lucrezi Bori, Frances Alda, Antonio Scotti, Florence Macbeth, Queena Mario, Wilfrid Pelletier, Nina Morgana, Mr. and Mrs. Giuseppe DeLuca, Editha Fleischer, Leonore Corona, Julia Claussen, Mrs. Giovanni Martinelli, Mr. and Mrs. Leon Rothier, Mr. and Mrs. Frederic Jagel, Mr. and Mrs. Mario Chamlee, Nanette Guilford, Pavel Ludikar, Ralph Errolle, Mr. and Mrs. William Gustafson, Mrs. Walter Damosch, Mr. and Mrs. Ernest Hutcheson, Mr. and Mrs. Josef Lhevinne, Mme. Olga Samaroff, Cobina Wright, Mischa Levitzki, Bruno Zirato, S. L. Rothafel, Mr. and Mrs. Reinald Werrenrath, Mrs. Pierre Key, Mrs. Elmer James Ottoway, George Engles, Mr. and Mrs. Sigmond Stojowski, Mr. and Mrs. Louis Per-

singer, Paolo Gallico, Alfred Mirovitch, Jeannette Vreeland, Bernice Schalker, Clifford Newdall, Lenore Griffith, Phyllis Maduro, William Caldwell Griffith, Percy Recter Stephens, Mr. and Mrs. Wilfred Klamroth, William Brady, Leonard Lieblich, F. D. Perkins, John Majeski, Jack Adams, Mr. and Mrs. Thomas R. Shipp, Major and Mrs. Oliver Newman, Mr. and Mrs. H. Greenman Canda, Hermann Schaad, Keith McLeod, Eugene Thomas, T. Cronyn, Mr. and Mrs. C. Stanley Mitchell, Isobel Lowden, Mr. and Mrs. Arthur Bergh, George Leyden Colledge, Dr. Frederic Robinson, Dr. Elmer Brown, Gustavus Rogers, Rev. Daniel Poling, Alyve Nichols, Clara B. Abbott, Flora Bauer, Marion Bauer, Ethel Peyser, Spencer Driggs and Mrs. Driggs, Paul Kempf, Mr. and Mrs. Richman Harris, Gino Castro, Clara Edwards, Gretchen Dick, Euphemia Blunt, Mrs. Edward Everett Watts, Mrs. Frederic Gude, Mildred Gude, Mr. and Mrs. Tryon, Mrs. VanCourt Tapp, George Hartman, Paxson Deeter, Mrs. E. H. Cahill, Florence Ostrander, Mrs. Fred Rankin. Also the following previous finalist winners: Agnes Davis, Hazel Arth, Genevieve Rowe, Wilbur Evans, Edward A. Kane, Josephine Antoine, Agnes Skillin, John Jameson, Charles Carlisle and Ben DeLoache.

Mrs. Yeatman Griffith acted as chairman and co-hostess.

Pupil Demonstration by William O'Toole

William O'Toole, who teaches piano according to a new system in which rhythm and musical expression are fused with pianistic motion, announces a course of ten



WILLIAM O'TOOLE

weekly class-lessons for teachers, from January 15 to March 17 inclusive. On January 6 at 10:30 A.M. he will conduct a pupil demonstration in Studio 411, Steinway Hall. Three pupils, representing various stages of the O'Toole development, will take part, and teachers who are interested in creative methods are cordially invited.

Mr. O'Toole, while a disciple of Matthay,

Breithaupt and Schmitz, believes he has discovered an important principle which not only reconciles the main features of their theories but also effects a more reflexive artistic response. Besides his classes in Steinway Hall, New York, Mr. O'Toole conducts weekly classes at the Sutor School, Philadelphia, and at the Trenton Conservatory of Music, where he directs the piano department. On December 11 Mr. O'Toole addressed the Addye Yeargain Hall Piano Class Forum on the subject, "Fusing Expression and Piano Technic."

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L'ELISIR D'AMORE, DECEMBER 15

Beniamino Gigli, singing the part of Nemorino in the season's second performance of "L'Elisir d'Amore" at the Metropolitan, distinguished himself by a remarkable gift for comedy. His singing, perfect as usual, we take for granted by now; but the sight of a leading tenor with a sense of humor in his acting is something so rare as to seem almost new. Mr. Gigli frolicked through a splendid performance opposite the charming Nina Morgana, who replaced the suddenly indisposed Editha Fleischer as Adina. Ezio Pinza sang beautifully and with delightful unctious the ponderously pretentious music of the quack Dulcamara, and Giuseppe de Luca's Belcore had all the mellowness and comical fury that made him Caruso's ideal partner not so many years ago. Philine Falco as Gianetta sang her brief scene with the requisite sprightliness, and Tullio Serafin conducted a memorable performance.

L'AFRICANA, DECEMBER 17

A packed house, with hundreds of standees, greeted the Wednesday night performance of Meyerbeer's L'Africana. Ponselle and Gigli in the leading roles would probably pack a Metropolitan three times as big as it actually is. Both these eminent singers were at the top of their powers, and there were curtain calls galore. Leon Rothier shone as the Grand Inquisitor and Grand Brahmin. The Grand March and Divertissement, by the corps de ballet (arranged by August Berger) was tremendously effective. The entirely capable cast also included Pavel Ludikar, Paolo Ananian, Queena Mario, Angelo Bada, Giuseppe Danise, Henrietta Wakefield, Alfredo Gandolfi and Max Altglass. Tullio Serafin conducted a telling performance.

THE FLYING DUTCHMAN, DECEMBER 18

The Flying Dutchman was repeated at the Metropolitan before a capacity audience which thoroughly enjoyed an excellent performance. Maria Jeritz, in fine voice, gave a fine account of herself as Senta, while Marion Telva, in luscious voice, sang the music of Mary. Friedrich Schorr, in the title role, repeated his skillful characterization, while Walther Kirschhoff handled the role of Erik and Ivar Andresen that of Daland. The fresh voice of Hans Clemens, as

the Steersman, was one of the high lights of the evening. Mr. Bodanzky conducted.

LE PREZIOSE RIDICOLE AND THE FAIR AT SOROCHINTZY, DECEMBER 19

Le Preziose Ridicole and The Fair at Sorochintzy, the new double bill which is proving so popular, was repeated on Friday night, with Bori, Swarthout, Tokaty, Basila and Ludikar heading the cast in the former, with Bellezza conducting, and Pinza, Tedesco, Windheim, Cehanovsky, Maria Mueller and Bourskaya the principals in the latter, under Serafin's direction.

Little can be added to what has already been said about these two works. They are both delightful, particularly the Lattuada comedy. In the latter one cannot but remark again on the unusual ballet. The audience was large and enthusiastic.

SIEGFRIED, DECEMBER 20 (MATINEE)

An excellent performance of Wagner's Siegfried held the rapt attention of a large matinee audience on Saturday. The title role was in the hands of Rudolph Laubenthal, whose ideal impersonation of the hero has been admired at the Metropolitan for years. He was in capital vocal form and histrionically he brought to the part all those touches that have made him a notable Siegfried. Mme. Kappel's Brunnhilde was on the same high plane to which she has accustomed us. Schorr's Wotan was authoritative and full-voiced, Karin Branzell was an excellent Erda, Mr. Meader gave his spirited portrayal of Mime, Mr. Schuetzendorf was Alberich, Mr. Gustafson Fafner and Editha Fleischer the forest bird. Mr. Bodanzky conducted a smooth and effective performance.

SUNDAY EVENING CONCERT

Varied excerpts in the way of solos, duets and quintets from operas by Verdi, Massenet, Offenbach, Meyerbeer, Wagner, Rimsky-Korsakoff, Puccini, Thomas, Gounod and Bizet were sung on Sunday evening by Olga Didur, Maria Mueller, Aida Doninelli, Dorothea Flexer, Gladys Swarthout, Armand Tokaty, Marek Windheim, George Cehanovsky, Claudio Frigerio and Ezio Pinza, with the orchestra, under Wilfred Pelletier, furnishing the accompaniments and playing the Dvorak Carnival overture and the ballet music from Le Cid by Massenet.

Princeton University Glee-Club Concert

On December 15, at Town Hall, the Princeton University Glee Club, under the direction of Alexander Russell, made its first New York appearance alone and delighted a large audience with a well selected and well sung program, led by the undergraduate director, Arthur Knox, Jr. Dr. Russell has developed a first class choral body out of these students, and the tone quality was excellent and the voices well balanced. There were Christmas songs, German and Russian songs, some humorous numbers, and, of course, a group of Princeton favorites.

George Morgan, baritone, was the guest soloist and greatly pleased with his two groups. He has a voice of wide range and excellent quality, and did particularly well the Korngold aria from Die Tote Stadt.

Princeton has made a good beginning, and New Yorkers will look forward to a still better program next year. Alfred Struck Jr. is the club's accompanist.

I See That

Jan Smeterlin has concluded his brief American tour and has sailed for home.

The thirteenth season of Mannes concerts at the Metropolitan Museum of Art will start on January 10.

Oscar Ziegler will give the opening recital at the New School for Social Research. Alexander Hilsberg won prominence as acting concertmaster with the Philadelphia Orchestra under Toscanini and Stokowski.

Frances Alda and George Copeland will give a joint recital on January 4 at Carnegie Hall, New York.

Myra Hess received a royal welcome at Oberlin.

Mary Garden expresses some frank ideas on musical criticism in this issue.

Virginia Colombati has opened a studio in Rome where she will teach this season.

Lorraine Foster gives a resume of the founding of the Stephen Foster Society in New York.

The third instalment of the Life Story of Giuseppe Verdi in Word and Picture appears in this issue.

Munz is to play with the Boston Symphony Orchestra, Koussevitzky conducting, to be followed by a tour in Florida and Havana.

Four scholarships have been awarded by the School of Musicianship for Singers. Clarence Dickinson, Mus. Doc., gave The Messiah, a Twilight Candle Light Service at Union Theological Seminary, and played an organ recital at Riverside Church, New York, all within a week.

Stella Hadden-Alexander gave three MacDowell Recitals in New York.



DR. G. DE KOOS,

concert manager of The Hague, Holland, will visit America in January, 1931. He hopes to arrive with the SS. Europa on January 9 and will stay at the Buckingham Hotel during his sojourn in New York. Dr. de Koos, who is the sole representative for many noted artists in Europe, and has there built up the careers of many a world-famous artist, comes to America again to renew his relations and to engage American artists for tours throughout Europe.

Irene Freimann Pupils in Recital

Irene Freimann, well known pianist and pedagogue, presented fourteen of her pupils in recital at her New York studio on the afternoon of December 14. Those taking part in the program were Estelle Aronovitz, Betty Smith, Bernard Kirschenbaum, Herbert Everin, Constance Franken, Mary Chizimi, Hazel Gouldon, Evelyn Tobin, Phyllis Printz, Stella van San, Harold Sachs, Ruth Gouldon, Vincie D. Baldi and Henrietta Cohen. The pupils were in various stages of advancement as far as musicianship is concerned, some of them having studied but a short time and making their first appearance before an audience while others were artist-pupils. A number of the students heard showed talent, and all of them gave evidence of painstaking instruction on the part of their mentor.

Miss Freimann entertained a group of her friends at her studio last Saturday evening, at which time several of her advanced pupils contributed to the program of music.

Aslanoff Studio Artists Heard

An interesting and well arranged program was presented on December 14 before a distinguished audience at the New York residence of Dr. A. Salvia. Vocal arrangements by Alexander Aslanoff of numbers by Bach, Mozart, Delibes, Rosa, Purcell-Silotti, Grieg, Liadow and Gretchaninoff were sung by members of the Aslanoff studio. The artists appearing were Mmes. Arakian, Fedora, Salvin, Abend, Fedora, Fomiarova and Epstein. The piano accompaniments were played by Mr. Aslanoff and Nicholas Stember.

Christiaan Kriens, director of WTIC, Hartford, Conn., will produce two new works by him appropriate to the Christmas season.

The N. Y. School of Music and Arts gave their 757th students concert.

Ten pupils of Claude Warford are filling important engagements during December.

Willard Sektberg is very busy playing for many different artists this fall.

The annual meeting of the American Matthay Association will be held on December 29.

Stella Power, artist pupil of Dr. Daniel Sullivan, is now engaged in a coast to coast tour of the United States.

Martha Baird has returned East after a successful Western tour.

Edwin and Jewel Bethany Hughes will give a two-piano recital in Red Springs, N. C., on January 26.

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Mary Garden and Rene Maison Head Cast—Other Operas
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LA TRAVIATA, DECEMBER 15

CHICAGO.—La Traviata was repeated with Muzio, d'Hermanoy, Hackett and Bonelli in the leads. Moranzoni conducted.

CAMILLE, DECEMBER 16

Forrest's Camille was repeated with the same cast heard recently at its world premiere, and so well headed by Garden, Hackett, Glade and Baromeo. Cooper directed.

TANNAUSER, DECEMBER 17

The final performance of Tannhauser for this season brought a new Redell as Elizabeth; Van Gordon as Venus; Strack as Tannhauser; Nissen as Wolfram, and Habich as Beterolf. Pollak conducted.

RESURRECTION, DECEMBER 18

Franco Alfano's Resurrection had its first performance of the season before an enthusiastic audience. The demonstration tendered after the third act to Mary Garden and Rene Maison was richly deserved.

Mary Garden finds in Caterina one of her best roles. Garden, who has made such a big name for herself as an actress, is also a very fine singer. She delighted the ear as much as the eye, and thanks to her and her associates the performance of Resurrection may well be looked upon among the big events of the operatic year. Garden is a superwoman; an artist in every sense of the word, and her moving portrayal brought tears to more than one man.

Rene Maison, who we predicted not so long ago would soon be recognized as one of the greatest Wagnerian interpreters of our day, has also won recognition in the Italian and French repertory. In glorious voice, he sang himself into the hearts of his listeners and as annually he is making big strides as an actor, his performance was a memorable one. Maison's popularity here is unbounded. The public always reacts to him as a man, as a singer, and as an artist.

Owing to other duties we did not hear the last act, but we were told that Cesare Formichi as Simonson made a hit all his own through the beauty of his tone and his fine interpretation of a sympathetic role.

This review would be incomplete if we did not single out the good work in the first act of Sonia Sharnova as Sofia and Alice d'Hermanoy as Matrena. Likewise, we must congratulate Jenny Tourel, who made a great deal of the small role of La Rouge in the third act; Alice d'Hermanoy as La Bosue and Grace Cunningham as L'Ourse. Those three women really know how to act. They had very little to sing, but they demonstrated beyond a doubt that they are operatic singers who could also win a place on the dramatic stage.

Dr. Ehrhardt, stage director, again distinguished himself, as his pictures as well as his groupings were interesting, and words of praise must also be set down for his able assistant, Desire Defrere, who is not only capable as a singer and actor but also in management of the stage.

The performance was under the direction of Roberto Moranzoni. To him is due, in large measure, the success of the revival. His interpretation was delightful, and under his effective baton the performance went along at a lively tempo. Such a pathetic story could be made gruesome if the orchestra were led by a phlegmatic conductor, but Moranzoni's whole anatomy pulsed with

enthusiasm which he communicated to his men, giving at all times perfect accompaniment to the singers, and bringing out the many beauties contained in the score.

IL TROVATORE, DECEMBER 20 (MATINEE)

The American public is the kindest in the world. They like a "good sport" even on the operatic boards. This preamble is written regarding the debut of Mario Laurence, who made his appearance as Manrico in Trovatore.

It would be very unkind of this writer to pass judgment on the merits of the newcomer, since it was most apparent that he was laboring under great difficulty. From the first note to the last we felt with Laurence, who was suffering from a heavy chest cold, and the reaction of the public towards him was not to reward him for his singing, but solely for his pluck. In our humble judgment, Mario Laurence made the mistake of his life to make his debut here under such conditions. He may by so doing have gambled with his future and with his present reputation. Under any circumstances a debut is always a trying ordeal, and more so when one is not in full possession of all his powers. Laurence, naturally, was nervous, and we will pass judgment on his merits only after hearing him again.

The balance of the cast was excellent. As Leonore, Muzio is found in one of her best roles. A very clever woman, she believes in criticism, as witness, her acting of the part, which heretofore she overacted. Now her Leonore is more restrained and by that very fact is enhanced both by her singing and acting. Muzio, as ever, was fated and her success was as legitimate as it was big.

In the many years that we have heard Cyrena Van Gordon as Azucena we do not recollect having heard her in more glorious form. Such singing and such acting as Miss Van Gordon revealed in her Azucena is seldom heard or seen on the operatic stage. The outburst of applause after her big scene in the second act showed unmistakably the impression she made on her auditors.

Richard Bonelli is one of the most satisfying baritones now before the public. His Count of Luna has everything to recommend it—a warm voice superbly handled, fine enunciation and the allure demanded to represent a powerful young Noble of Aragon. Throughout the opera Bonelli's exceptionally fine work was admired and the salvos of

Bodanzky Guest of Honor at Annual Dinner of Bohemians

The annual dinner of the Bohemians was given at the Commodore Hotel on Sunday evening with an attendance of more than 600 members and guests. Rubin Goldmark, president of the Bohemians, presided, and made an extremely witty and interesting address, introducing the guest of honor, Artur Bodanzky, who responded with a timely, effective and optimistic declaration of faith in opera.

Among other things Mr. Bodanzky said: "From many quarters one hears the cry that opera is dead. I dispute this. It is said that we have no significant modern composers—that does not matter, for so long as Wagner's and Verdi's music is alive, these masters are more important to us than if all the moderns were dead. . . . Depression is a word we hear on every side. It is well for us to remember that art no less than business has its cycles, that many before our time have cried that opera was dead. When Gluck composed his Iphigenia, with its radical use of the chorus, the Paris critics dropped tears upon the grave of lyric drama. Mozart appeared—and people complained that his orchestra made too much noise. Beethoven's Fidelio—again we had the end of opera. And when the Wagner convulsion came—but I don't need to tell you about Wagner.

"Now we have the talkies. It is true that many in the inner circle of the opera world have feared this 'menace,' I among them. But two years or more have passed and I see no signs of noticeable invasion of the opera's preserves. The truth is that talkie and opera are two distinctive arts; they can exist side by side. We need not fear the screen. It can never capture the direct appeal of personality, of artists face to face with an audience. When I listen to an orchestra over the radio I always miss the personality of players and conductor, the contact with human beings. And so the talkie will never be able to convey everything that the Casta Diva or Hans Sachs' monologue mean to those who hear them from the stage.

"My imagination builds up a tremendous future for the talkies. But it will not come by aping the opera of today. Its real success will come when a modern composer

plaudits bestowed upon him after his admirable rendition of the difficult Il Balen del suo completely stopped the performance.

Lazzari was well cast as Ferrando, and the other roles were entrusted to competent members of the company.

Roberto Moranzoni is not a conductor who tries to revolutionize the populace nor the critics by rejuvenating old works. He believes, as we do, that Verdi's operas should be given with great fidelity, as by so doing the full message of the composer and of his operas will be kept intact for posterity as well as for the present generation. We do not believe that conductors who follow tradition will ever err. Moranzoni is a very fine conductor, who has good taste and whose musicianship is always reflected in his readings.

The corps de ballet did well; likewise, the chorus.

CAVALLERIA RUSTICANA AND PAGLIACCI, DECEMBER 20 (EVENING)

It may be true that the present season of grand opera here is not the most successful from a financial standpoint, but artistically we do not recollect a better one. There must be some incentive in every organization and the French and Italian wings of our company this year have to be on their toes. The German contingent, which was at one time the weak element, is so strong now that the other departments work assiduously to raise their own standards, and this is being accomplished for the good of the company as well as of that of the audience.

At the repetition of Cavalleria the role of Santuzza was entrusted to Rosa Raisa. For many years we have heard Raisa in that role, but she, too, of late must have felt a sort of emulation and this is as it should be, as though her Santuzza of the past was always admired, she has added here and there a more dramatic note. Poignant as was her acting, more so was her singing. "There may be some women who can produce as voluminous tones as Raisa. If there are, we are not acquainted with them. Then, too, Raisa poured out golden tones which were a joy to the ear and her transcendent success had every earmark of a personal triumph.

PAGLIACCI

Not having reviewed the work of the singers who appeared in Cavalleria, with the exception of Raisa, who was for the first time this season entrusted with the role of Santuzza, we will likewise not review the work of the singers who were heard previously in Pagliacci. In the Leoncavallo opera there was only one change—Formichi singing the role of Tonio for the first time this year.

Here we find Formichi in his element. There are some roles which seem to be written for such a baritone and naturally, having the voice and the physique Formichi triumphed in the part. RENE DEVRIES.

and poet, realizing the enormous possibilities of the movies, will create a new form of art. He will remember that the essential appeal of the screen is to the eye, its strength in action. He will remember that music is not all-important to the movies—and we will remember that it is music, in Siegfried, for instance, that holds us four hours spell-bound.

"And so long as there are enough of us who are spell-bound we cannot say that opera or music is on the wane."

Mr. Bodanzky then gave a few humorous and satirical Golden Rules for opera audiences, which, as he stated, Mr. Kahn has promised shall be framed and hung conspicuously in the foyer of the new opera house.

After the addresses there was a musical program by the Friends of Music under the direction of Walter Wohllbe; Margaret Matzenauer, Myra Hess, Friedrich Schorr, Editha Fleischer, George Meader and Alfredo Gandolfi.

Sigmund Herzog was in charge of the arrangements for the dinner, for which the proceeds, as usual, were given to the Musicians' Foundation, Inc., for the benefit of needy musicians. Telegrams from Toscanini, Martinelli, Gatti-Casazza and Gabrilowitsch regretting inability to be present were read by Mr. Goldmark.

New York Critics to Give Concert

A "Turn About" concert is announced for Tuesday evening, December 30, at the Barbizon-Plaza Concert Hall, the proceeds of which are to go to needy musicians. At this event the critics are to be the performers, prominent artists are to be the ushers and the concert managers are to be the critics. The following "talent" will contribute the program: Samuel Chotzinoff, Leonard Lieb-ling, William J. Guard, Julian Seaman, Sigmund Spaeth, James Liebling, Frank D. Perkins, Miss Katherine Bamman, manager in charge; Grena Bennett, announcer; Mischa Levitzky, to direct ushers (all musicians).

Press accounts will be written by Charles L. Wagner; Marks Levin of the N. B. C. Artists' Service; Horace Parmlee of Haensel & Jones; Charles Drake of Richard Copley; Alexander Jofe of Recital Management Arthur Judson.



ANNA HAMLIN

Soprano

Formerly of Chicago Civic Opera
Company

"ACCLAIMED AT
SUCCESSFUL RECITAL"

N. Y. Eve. Journal: Dec. 10, 1930.

Anna Hamlin gave a recital last evening in the Barbizon-Plaza Concert Hall. She has been heard here before and again showed herself to be an exceptionally interesting artist.

N. Y. American: Dec. 10, 1930.

Her voice is pleasing and intimate in scope, and her execution reflected elements of skill and assurance artistically controlled.

N. Y. Herald Tribune: Dec. 10, 1930.

Unhackneyed and tastefully chosen program included the aria from Gluck's "Trionfo di Clelia," an aria from Bach and an aria from Mozart's "Don Giovanni." . . . Miss Hamlin sang the three opening arias with tasteful phrasing. . . . Her voice is essentially lyric.

N. Y. Eve. Sun: Dec. 10, 1930.

Miss Hamlin sang intelligently and with skill. She managed her voice with sympathetic attention to nuance, phrasing and shading. . . . Miss Hamlin's interpretations were always in good taste and enthusiastically received by the audience.

N. Y. Staats-Zeitung: Dec. 10, 1930.

The performer, formerly a member of the Chicago Opera Company, has beautiful vocal material, which she handles with intelligence. Especially in the upper part of her middle voice does she sing with clear tone production, expression and warmth. In delicate work she displayed praiseworthy accuracy and brilliance.

N. Y. Times: Dec. 10, 1930.

Anna Hamlin, artistic heiress of an American "Lieder" singer received an intimate and friendly greeting. The singer's father, the late George Hamlin, was indeed recalled by older hearers when the daughter proceeded with short lyrics of Wolf and Strauss, wherein a personal quality both of voice and expression gave past memories into the present showing of musicianship.

N. Y. Telegram: Dec. 10, 1930,
By Pitts Sanborn.

Miss Hamlin offered an artistic program, ranging from arias by Bach, Gluck, Mozart and Cimarosa to modern pieces by Kramer, Goossens, Bax and Griffes, and including a generous assortment of the Lieder of Hugo Wolf and Richard Strauss. Intelligence marked the performance of this list, in which Miss Hamlin enjoyed the assistance of Cellius Dougherty, pianist and Georges Posselle and Henri de Vries, flutists. Once more a large and well pleased audience distinguished the evening.

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Artistic Revival of Neglected Gluck Opera—Old Instruments Strike New Note in Concert Programs—New Works at the Concertgebouw—Poulenc and Hindemith Popular

AMSTERDAM.—The Wagner Society, whose performances are invariably the fruit of careful preparation, in which talent and money are not spared, has recently surpassed its own record in the production of Gluck's *Iphigenia in Tauris*. This much-neglected opera has never been given before in Amsterdam, so that it had almost the cachet of a debut. Artistically as well as musically this production was notable for the departure from the conventional in the new stage-settings and costumes created for the occasion. A Dutch architect, H. Wijdeveld, was responsible for the originality and good taste of the choreography. It was remarkable how the whole creation, so modern in style, gave, still, the atmosphere of antiquity.

The singers were all from the Opera Comique of Paris, and Germaine Lubin as *Iphigenia*, Martial Singher, as *Orestes*, and José de Trevi, as *Pylades*, sustained their roles with splendid success. The minor parts were likewise well filled, and all, under the direction of Pierre Monteux, who conducted the Concertgebouw orchestra, formed an ensemble of extraordinary beauty.

RACHMANINOFF AND CASALS AT THE CONCERTGEBOUW

At the Concertgebouw two great artists appeared on consecutive Sunday afternoons—Sergei Rachmaninoff and Pablo Casals. The celebrated Russian composer-pianist performed his Fourth Concerto, and his supreme command of his instrument aroused his audience to the highest enthusiasm. The cellist played the Haydn concerto in his familiar, finished style.

OLD INSTRUMENTS STRIKE NEW NOTE IN CONCERT PROGRAMS

Members of the Société des Instruments Anciens were interesting soloists at another concert. Their program included a concerto by Bruni, for tenor viol and orchestra, a concerto rondo for piano by Mozart, and a suite for viola d'amore by Lorentini, all given with classic restraint. Upon the same occasion the orchestra played the Italian symphony of Mendelssohn and I Pini di Roma by Respighi, both of which Monteux conducted in his finished style.

NEW WORK BY DIRK FOCK PLEASES

Dirk Fock, Dutch composer-conductor, heard the initial performance of his lately completed work *Ein Hohes Lied*, for orator and orchestra. In five parts, the text is drawn from various books of the Bible, and was impressively interpreted by Ludwig Wullner, Monteux conducting. The music, not highly original, was, however, cleverly orchestrated and full of atmosphere. Both composer and performers had a cordial reception.

A suite for orchestra by Geza Fried, a young Hungarian composer, was given its first hearing. Consisting of five short pieces, the work showed a decided individual talent, and command of tonal effects. Henbe van

Wegel, young Dutch cellist, played the Boccherini Concerto with much success.

POULENC AND HINDEMITH PRESENT NOVELTIES WITH SUCCESS

A few interesting chamber music concerts have been heard, among them that given by the Concertgebouw chamber music orchestra, a small ensemble, made up of members of the big orchestra, conducted by Pierre Monteux. They played a concerto for harpsichord, flute, and violin by Bach, and a *Divertimento* by Mozart, offering as novelties an *Aubade* by Francis Poulenc, and *Kammermusik* by Hindemith. The former novelty, for piano and eighteen other instruments, was a well-constructed, pleasing composition, in which Mr. Poulenc himself performed the piano part with great virtuosity. It was exceedingly well received, as, likewise, was the other novelty.

The Société des Instruments Anciens gave a delightful program, in which they brought to light several lovely works out of the distant past; a *Suite Flamande* by Jean Aucoit (1799), as well as works by Montclair, Sachine, Dalayrac, and Clement. Marius Casadesus' tenor viol charmed us with a transparent, liquid tone; Henri Casadesus' playing of the viola d'amore delighted with a light, sparkling interpretation; and the graceful virtuosity of Regina Patorni at the harpsichord pleased, especially in her performances of Couperin and Bach.

SINGER MAKES NOTABLE "COME-BACK"

Julia Culp, after an absence of many years, made her reappearance in a song recital. She was considered even finer in her interpretations than before, and her singing of Brahms and Wolf (of which the program was entirely composed) was full of charm or dramatic power, as each song required. Assisted by the musicianly accompaniment of her sister, Betsy Rykens Culp, she had an enormous success. K. S.

Matthay Association Annual Meeting

On December 29, the American Matthay Association will hold its annual meeting at the Riverdale School of Music. Plans will be discussed for offering the \$1,000 scholarship for study in London with Matthay. Visiting members will listen to a lecture in the afternoon by Lilas MacKinnon, well known London authority on memorizing. In the evening there will be a recital. The president, Bruch Simonds, gives his Town Hall recital on December 28. After this recital Mr. and Mrs. Richard McClanahan will give a tea and reception for him and other members of the Matthay Association at the McClanahan studio in Steinway Hall.

Nana Genovese in Radio Program

The Artists' Bureau of WBMS of Hackensack, N. J., has a new and successful

weekly feature, *Echoes of Italy*, which is arranged by Nana Genovese, well known singer. Mme. Genovese's singing of *Like the Rose and Homing Swallows* came over the air beautifully and she has received many compliments since the first broadcasting of this program.

University of Miami Symphony Orchestra's Fifth Season

The University of Miami (Fla.) Symphony Orchestra announces its fifth season under the direction of Arnold Volpe, well known New York conductor, founder and first conductor of the Lewisohn Stadium Concerts.

The series will consist of eight symphony concerts on alternate Sunday afternoons, beginning on December 28. Following is a Tchaikowsky-Wagner program for the opening concert: *Overture*, *Meistersinger* (Wagner); *Symphony No. 6*, *Pathétique* (Tchaikowsky); *Prelude to Lohengrin* and



ARNOLD VOLPE

Introduction to Act III *Lohengrin* (Wagner); *Capriccio Italien*, (Tchaikowsky), and *Overture Rienzi* (Wagner).

Mr. Volpe has been invited by the Detroit Symphony Orchestra to be guest conductor on January 31.

Angell's Dates

Ralph Angell has been fulfilling a number of engagements recently. On December 1 he accompanied Esther Dale and Felix Salmond at a concert at McGill University. The next day he and Mr. Salmond appeared for the Quebec Ladies' Musical Club at the Chateau Frontenac, and on the 4th at Saratoga, N. Y., at Skidmore College.

H. P. Bell, in the Montreal Star, said: "The performance which Mr. Salmond and the pianist, Ralph Angell, gave of the second Brahms cello sonata seemed to be everything that it should be and everything that Brahms intended. It was some of the best music heard here for a long time. Mr. Angell's accompaniments all through were as remarkably good as his playing in the Brahms sonata."

The Quebec Chronicle-Telegraph commented: "The event of the evening was the

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playing of the sonata No. 2 in F major by Brahms. Both instruments being on an equal footing in this number the audience had occasion to hear Mr. Angell to advantage. His playing of the very difficult piano part left nothing to be desired, and his unobtrusiveness as an accompanist now gave way to virtuosity, never out of keeping and always artistic."

Three Gescheidt Artists' Engagements

Foster Miller, bass-baritone, artist-pupil of Adelaide Gescheidt, was soloist at the recital given by the Matinee Musicale, Hotel Ambassador, New York. He sang classics by Gluck and Carissimi and two Schubert songs with appropriate mood and highly expressive interpretation, united with distinct articulation, and he was strongly applauded. December 16 Mr. Miller was soloist with the Flushing Oratorio Society in Gade's *Crusaders* and Bach's *Christmas Oratorio*, and met the demands of these works with ease and beauty of tone.

Helen Harbourt, nineteen-year-old soprano, and Earl Weatherford, tenor, pupils of Adelaide Gescheidt, recently appeared with the Montclair, N. J., Operetta Club, the soprano singing the prima donna role in *The Spring Maid* and being received in a most gracious manner; her stage presence was noteworthy. The role of Baron Rudi was well played and sung by Earl Weatherford.

N. Y. School of Music and Arts Concert

Two dozen vocal and instrumental numbers made up the December 11 (75th) concert by students of the New York School of Music and Arts, Ralfe Leech Sterner, director, at Grand Central Palace, New York. A capacity audience attended and applauded the performances of these budding artists. Several appeared for the first time, including Eleanor Worth, Karin Stenstrom, Minnie Biril, Anne Schneider and Andrew Galos.

Aksarova at Town Hall January 6

Valentina Aksarova, the Russian soprano who scored a success recently as soloist with the Manhattan Symphony Orchestra, will appear in an operatic ensemble program with Alexander Kourganoff at Town Hall on Tuesday afternoon, January 6.

Edmund J. Stone gave a tea and musical on December 14 in the Quistgaard Studio on West Fifty-seventh Street at which time Mme. Aksarova appeared as soloist. She presented a program which included an aria from Moniuszko's opera, *Halka*, and Russian songs. Mrs. Harrison Irvine was at the piano. Among the guests were many distinguished people in social and musical life.

Sullivan Pupil Makes Extensive Tour

Stella Power, for three years artist-student of Dr. Daniel Sullivan, who is at present fulfilling a coast to coast engagement with the Paramount circuit. Miss Power possesses a coloratura soprano of exceptional quality and extraordinary range. In *Charmant Oiseau* she sustains a G in alt, a feat which she thinks nothing of executing at five performances daily. She is an Australian, and is a protégée of Dame Nellie Melba, in whose opera company she sang as understudy to Toti del Monte. On coming to this country, she was sent by Madame Melba to Alice Nielsen, whom opera lover will remember especially as the delightful star of Victor Herbert successes, the *Fortune Teller* and *Singing Girl*. Though Miss Nielsen, after a career



Paul Stone photo

STELLA POWER

in concert, light and grand opera, is now retired from public life, she has kept her still beautiful voice in condition for many years in the Sullivan studios. On her advice, Miss Power placed herself under the guidance of Dr. Sullivan.

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Music Notes From Coast to Coast

Grand Rapids, Mich. The first Morning Recital was on Russian Music, of which the participants were Bertha Kutsche, who read a paper on the subject of the day, a vocal trio composed of Mrs. Rom Dilley, Mrs. Henry B. Davis, sopranos, and Elsa Stroup, contralto; Mrs. Garnet Black Wolff, pianist; Mrs. Leland Holly, soprano; Florence Ellis Walbrink and Mrs. Lloyd Perry, who played a group of two-piano numbers. The accompanists were Mrs. R. A. Dorman and Mrs. David Cox, Mrs. E. A. Prange arranged the program and Mrs. J. A. Michaelson was the hostess.

The second one, arranged by Mrs. Frederick Royce with Mrs. B. H. Masselink as hostess, was given by Elmer Oppenhuizen, baritone, Mrs. Karl Dingeman, soprano, Joan Kingma, pianist, and an instrumental trio consisting of Mrs. Clarence Willey, violinist, Mrs. Frederick Dailey, cellist, and Mrs. James Watkins, pianist. Paul Humiston, organist at East Congregational Church and director of the St. Cecilia Chorus, read a paper on Modern Music. The accompanists were Mrs. Royce and Mr. Humiston.

The Barrere Little Symphony was the first offering of the course sponsored by the Fountain St. Baptist Church. An unusually attractive program included the lovely Yellow Princess Overture by Saint-Saëns, a Haydn Symphony in G major, and two arrangements by Mr. Barrere of piano compositions by John Alden Carpenter. Mr. Barrere also played two flute solos. It was an evening of rare enjoyment.

The Grand Rapids Symphony Orchestra, Karl Wecker conducting, opened its series of concerts in Powers' Theater, with a fine performance of the Mozart Symphony in G minor and several lighter numbers. The assisting artist was Kathryn Strong Gutekunst, contralto, who earned much applause with her singing of Mozart's Alleluia and Tchaikovsky's Farewell, Ye Hills, from Joan of Arc.

Edna Thomas, the Lady from Louisiana, presented the first program of the Ladies' Literary Club season, a costume recital of southern Negro songs, including spirituals, Creole songs, and musical street cries. Harold Tower, organist and choirmaster at St. Mark's Pro-Cathedral, was at the piano. It was a delightful program.

Dedication programs have been played upon the completion of the new organ in Grace Episcopal Church by Palmer Christian, organist at the University of Michigan, Ann Arbor, and by Verne Stillwell, organist of the local church, assisted by a quartet composed of Verna Foster, soprano; Mrs. Walter Pinder, contralto; Leo H. TePaske, tenor, and Eric Oscar Teng, bass. Mr. Stillwell was tendered a dinner by members of the church and other friends to celebrate the twenty-fifth anniversary of his musical service.

A recital was given at the First Church of Christ, Scientist, by its organist, Mrs. Joseph W. Putnam, assisted by Mrs. Frank A. Montelius, contralto. Mrs. Putnam's numbers included the second organ sonata by Mendelssohn, the G minor Fugue by Bach, the A minor Chorale by Cesar Franck, and Variations on the well-known hymn, Rejoice, Ye Pure in Heart, by Leo Sowerby, a former Grand Rapids resident, now living in Chicago.

Two meetings of the Grand Rapids Music Teachers' Association, of which Marguerite Colwell is president, have been held in the St. Cecilia building. At the first one the secretary, Bertha Sekell, read reports of the Karl Andersch, of the Andersch Music state meeting held in Bay City, and Methods of a Successful Teacher were discussed. At the second meeting, a lecture recital on Wagner's Tristan and Isolde was given by School, who closed his program with a per-

formance of the Liszt transcription of the Liebestod. Mr. Andersch presented his artist-pupil, Mrs. Milo DeVries, in a piano recital at the St. Cecilia building. She was assisted by Katherine Jansheska Phillips, soprano, with Eugene Phillips, accompanist. Reese Veatch presented his vocal students in recital at the Davenport-McLachlan Institute. They were assisted by violin pupils of Pedro Paz of Olivet College, who will soon open a studio in this city. Emory Gallup, organist at Fountain St. Baptist Church, gave an illustrated talk on John Sebastian Bach.

Harper Maybee of the vocal department of Kalamazoo College, has organized a vocal class, and will spend one day of each week in the city.

Walter Blodgett, a gifted young local organist, gave an organ recital recently at Oberlin College.

Harmony, a manuscript composition by Ethelyn Abbott, with words by Bessie Hoogesteger, both of this city, was sung recently by Mrs. P. H. Gillan, contralto, at the First Unitarian Church in Milwaukee.

New faculty members of the Grand Rapids Conservatory of Music are Amy Broome for French, Neva Marzolf for dramatic art, and Victor Shonfelt for trumpet. Jurien Hoekstra, baritone, of the vocal department, is now giving a series of ninety concerts in the East and South. H. B. R.

Indianapolis, Ind. The first concert of the Martens series (the successor of Ona B. Talbot) took place at English Opera House and was a superb concert by the Detroit Symphony Orchestra under Gabriellwitzsch. The Seventh Symphony of Schubert was given a most beautiful and sympathetic performance, making this simple, old fashioned symphony a thing of glowing beauty and charm. The only novelty on the program was the Norfolk Rhapsody of Vaughan Williams, which was extremely interesting. The closing number was the Prelude and Love-Death from Tristan and Isolde, which was splendidly played.

The following Sunday afternoon brought two very interesting concerts—The Mannerchor had their first artist recital, given by Dusolina Giannini. This famous soprano is a great favorite with the Mannerchor and has given a number of concerts for them. A capacity audience was thrilled by her beautiful singing and many encores were given.

Clarence Loomis, young American pianist and composer, gave a concert of his own compositions at the Herron Art Institute. Mr. Loomis is a newcomer to Indianapolis, having just joined the faculty of the Jordan School of Music. Mrs. James Lowry, soprano, assisting artist, gave a group of songs which showed her beautiful voice to advantage.

The Orchard School sponsored a recital by Hans Barth, who played a group of old favorites on the harpsichord; one on the piano of today, (Brahms and Chopin) and one of compositions of his own for the quarter tone piano.

The D. A. R. gave a delightful musicale at the Herron Art Institute. The program was given by local artists who gave much more pleasure than many of our visitors! The program opened with a harp trio headed by Louise Schellschmidt Koehne, who has arranged many harp ensembles here and always produces good results. Alys Michot Van Felt, a dramatic soprano with a voice of great beauty and power, gave two groups

of French songs, with Louise Mason Caldwell at the piano, who always plays a sympathetic and artistic accompaniment.

Marie Dawson Morrell, violinist, gave a delightful group. She is an accomplished violinist with a fine technic and tone. Mrs. Frank Edenharter played the piano accompaniments with her usual excellent style.

Frieda Klink, contralto, returned to her "home town" after an absence of six years, during which she sang opera in Germany. Her concert was under the auspices of the Matinee Musicale. Unfortunately Miss Klink was suffering with a severe cold, but in spite of it, she showed the growth of her art. At a private hearing later, Miss Klink's voice showed that the beauty and power of her early years is still there and greatly increased. Mrs. Arthur Monninger played the accompaniments most beautifully.

Clare Clairbert, lovely young Belgian lyric soprano, opened the Martens series of Sunday afternoon concerts on November 23. She was most enthusiastically received by a large audience.

M. H. P.

Little Rock, Ark. Elizabeth Pierce Lyman's opera, Tesca, was produced recently under the composer's direction, the Musical Coterie giving the work as its first evening concert. Judging from the applause and the interest shown, the large audience found it most enjoyable. Everything went smoothly, much hard work producing excellent results. "The audience was both surprised and pleased," said the Arkansas Gazette, which devoted much space to the affair. Soloists were Odie Reaves and Margaret Bean. The composer received an ovation and was presented with a beautiful silver purse by the orchestra and casts.

Portland, Ore. With Brahms' Fourth Symphony heading the program and Michel Penha, cellist, as soloist, the Port-

land Symphony Orchestra gave its second Monday evening concert in the Public Auditorium. Under Conductor van Hoogstraten, Mr. Penha played the d'Albert concerto for cello and orchestra, doing excellent work. There was a huge audience. The orchestra has a new principal cellist, Ferenz Steiner.

At the orchestra's first Sunday matinee, Fernando Germani, organist, offered Bossi's concerto for organ and orchestra. The concert proved to be a triumph for Mr. Germani and Conductor van Hoogstraten.

Steers & Coman recently opened their thirtieth annual series of subscription concerts, presented Fritz Kreisler. They will also present Paul Robeson, Mischa Elman, Claire Dux, Maier and Pattison, Liedeslieder Ensemble, La Argentina, and the Lute Quartet.

Directed by Emery W. Hobson, the Apollo Club opened its twenty-third season in the Masonic Temple, singing in a manner that thrilled the large audience. Arthur Johnson, tenor, the soloist of the evening, was hailed with unmixed joy.

The Portland Trio (Sylvia Weinstein Margulis, violin; Lora Teshner, cello; Ruth Bradley Keiser, piano) gave an excellent program of chamber music at the Catlin School.

J. R. O.

San Francisco, Cal. San Franciscans enjoyed a veritable feast of piano music when Walter Gieseking, Maier and Pattison and Martha Baird visited this city, all within the period of one week. Gieseking, who appeared as the second attraction in the Selby C. Oppenheimer Series, gave one of his unforgettable recitals; Maier and Pattison, exponents of the rare art of two-piano playing, by their masterly performance, brought unalloyed pleasure to those appreciative of this phase of pianism, while Martha Baird, a former Californian, (Continued on page 21)

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Artists Everywhere

Marian Anderson, contralto, recently appeared in recital at the Bach Saal, Berlin, and was acclaimed by audience and critics. Her program comprised songs by Beethoven, Wagner, Liszt, Grieg and Verdi and a number of negro spirituals. Another appearance in Prague was equally successful.

Ataloo, Chickasaw contralto, professor at Bacone College, Okla., was heard in a program of American Indian Lore, Margaret Malowney, accompanist, at N. Y. Junior League, New York, December 9, when she told something of Indian education, a series of legends, sang tribal melodies and American settings of Indian songs. Her pleasant voice and poised stage manner made the hour interesting.

Frederic Baer has been reengaged by the New York Oratorio Society to sing the B minor Mass (Bach), May 4; he sang Judas Maccabaeus with the society last year.

Ida Bragin's piano pupils were heard in a studio recital in Brooklyn the end of November. Thelma Compaine, quite advanced, played Aragonnaise (Massenet) very well indeed; Gladys Post has talent and good technique; Theodore Goodchild shows the result of good study, playing very accurately, and others, not so advanced, were Shulamith Scharfstein, Bernice Snyder, and Seena Zinsler. All these young pianists played with clear touch and good taste.

Clarence Dickinson, Mus. Doc., directed the Messiah, December 11, in the Chapel of Union Theological Seminary. Soloists were Louise Stallings, Amy Ellerman, Harold Haugh and Fred Patton.

Ellie Ebeling-Smalzel gave a students' vocal recital, December 4, at the Music and Arts Room, Grand Central Palace, New York.

Ethel Fox appeared as soloist on December 3 with the well-known Mendelssohn Club of Albany, N. Y. The soprano sang an aria and two song groups with Stuart Swart at the piano and an obligato with the chorus. Dr. Frank Sill Rogers directed the concert.

W. O. Forsyth of Toronto, The Forsyth Club having been named after him, witnessed the excellent playing of his various pupils in the Canadian city, November 25 and December 9; they included Irene Cunningham and Elsie Bennett, who played music by classic and modern composers. Club members sang Christmas carols. Following

are the executives of the club: Honorary president, W. O. Forsyth; president, Frank B. Houston; vice-president, Jessie McAlpine-Dempster; secretary, Mrs. Austin Forhan; treasurer, Edward Vezina; program convener, Mrs. Clara Hire-Partridge, and social convener, Mrs. C. W. Doty.

Herbert Gould, baritone, will appear as one of the soloists in Handel's Messiah at the Tabernacle, Salt Lake City, on Sunday, December 28. The concert will be broadcast.

Allan Jones and **Ethel Fox** will appear in their operatic costume recital in Altoona, Pa., on March 12. The concert will be under the auspices of the local Community Concert Course and will take place at the Senior High School. Another similar appearance for the soprano and tenor during the same month will be in Trenton, N. J., on the sixteenth.

Earnest King, young American pianist, who was for several years a pupil of John W. Claus of Pittsburgh, has recently had much success in recitals in Berlin and London.

Arthur Kraft, tenor, recently sang in Pittsburgh, Pa., in the American premiere of Pichler's *Sursum Corda*. Future engagements include the following appearances: Philadelphia (in Parker's *Hor Novissima*); Rock Hill, S. C. (in *Faust*); Flushing, L. I. (in Bach's *Christmas Oratorio*); and Larchmont, N. Y. (in a joint program with Norman Jolliffe, baritone.)

Harold Land's pupil, Mary Fenton Clifford, soprano, gave a program for the Terrace City Lodge at the Masonic Temple, Yonkers, N. Y., on the evening of December 12. Miss Clifford was well received by her listeners and all realized that she is under excellent guidance.

Boris Levenson's Kaddish was sung by Nina Koshetz at her fourth historical program, Town Hall, New York; his two pre-ludes will be issued by the publishers in a fortnight.

The **Liebeslieder Ensemble** is offering chamber music in the real sense of the word. Like The Old World Trio they are bringing back something from the musical past. Chamber music has come to mean a concert by a string or wood-wind quartet, but chamber music in the original meaning of the phrase was something much more than that. The Liebeslieder Ensemble is composed of a quartet of soloists and a twelve-piece string and wood-wind orchestra under the direction of Rosolino de Maria. The soloists are Esther Dale, soprano, Paul Althouse, tenor,

Fernanda Doria, contralto, and Jerome Swinford, baritone.

Marta Linz' *Cieco se Finse Amor* was sung by Pinnera at her Carnegie Hall, New York, recital, November 28, and gave much in New York, and who plans to return to pleasure through its interesting contents. The composer is the Viennese violinist whose playing last season was highly praised America next month.

Milton S. Littlefield, D.D., gave a lecture on Shrines of English Hymn Writers, for the Hymn Society, Church of the Covenant, December 1.

Mrs. Frederic L. Milliken and **Mrs. Gustavo Preston** were prominent in the recent Federation of Women's Music Clubs' meeting in New York, and rightly, for the former is state president of the Massachusetts clubs, and was the first district president, being now a member of the National Board. Mrs. Preston is state treasurer, and both ladies are much interested in a gifted soprano, Apolyna Stockus, now studying in New York.

Morrow Community Church, Maplewood, N. J., is having remarkable services under Mrs. Bruce S. Keator until she returns to St. Andrew's in May. November 16, Mrs. Keator gave Gaul's Ruth with the Gloria Trumpeters, Grace Divine, contralto, of the Metropolitan Opera Company, Mildred Reardon, soprano, and her own forces; in spite of the pouring rain the church was packed with 900 people, some standing in the back of the church. The Men's Fellowship Class of one hundred sang the processional from the rear gallery while the choir and quartet marched in; it was said to have been most effective. She is having, once a month, at weekly rehearsals, some noted musician talk to the choir. Mark Andrews spoke in October, and Paul Ambrose in November. The November 23 music program was of Ambrose's compositions; he wrote a Lord's Prayer (Chant) for the occasion, and dedicated it to Mrs. Keator and the Maplewood choir.

Lloyd Morse, tenor, scored success at the largely attended American Legion affair, Post 451, early in the month, the Post Commander engaging him at once for another concert. He said: "Mr. Morse is a tenor who is able to keep tired business men awake." He will be heard in Indiana and Washington after the New Year.

The **National Opera Club**, Baroness Katharine Evans von Klenner, president, announces the board decision that two cash prizes for grand opera librettos are to be given. Details will be announced later.

Jacques Pillois, professor of music at New York University, a leading exponent of the modern French school in America, will issue through Durand, French music publisher, three pieces for violin and piano. They are *Jeux*, *Nocturne Elegique* and *Serenade Espagnole*, and are dedicated to Albert Stoessel. Increasing demand for previously published works makes Mr. Pillois very happy.

Abby Morrison Ricker recently gave two programs of opera soliloquies and song dramas at her Spanish salon, New York. These programs were interesting both for their originality and for the musicianly manner in which the artist presents them. Martha Thompson provided excellent accompaniments.

PUBLICATIONS

Practical Manual of Harmony by Rimsky-Korsakoff.—Carl Fischer has just published Joseph Achron's translation of Rimsky-Korsakoff's important work on harmony. The translation was made from the twelfth Russian edition, as revised and completed by Professors Joseph Witthol and Maximilian Steinberg.

The first Russian edition of this work was completed in 1886. There was a revision to the author in 1893, and since then such additions have been made as seemed necessary, with the progress and development of modern harmony.

Rimsky-Korsakoff starts his book with chord combinations, and shows immediately the possibilities of setting of notes in thirds and the inversions of these combinations. This is the only sensible way to treat a subject which is to be taught to people, either children of adults, of ordinary, reasonable intelligence. It gives, incidentally, a complete grasp of the subject matter and a basis upon which all that follows may be properly built.

In section two, which is to say chapter two, part writing is begun, and that which is good and which is not good is shown. There was a time when modernists scoffed at such concepts, but with the example of Schoenberg and Ernest Bloch, this thought has again been revised, feeling in the matter has undergone a change, and it seems to be a universally accepted fact at present that a basis of this sort is a necessity to a successful composer, no matter how much he may neglect it after he has once fully developed his wings.

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Lelane Rivera, soprano, appeared at the Salmagundi Club on November 30, her selections including *Mi chiamano Mimi* and *Stars That Are Steadfast*, both by Roland Farley; *Zampa Ilari Ilari*, by Vittoria Giannini, and the *Seguidilla* from *Carmen*. The audience was generously enthusiastic.

The **School of Musicianship**, Anna E. Ziegler, director, is aiding New York's apple sale through a sign on her desk which reads "Help yourself to an apple, but replace it with another purchased from the unemployed." The director says: "The students started the chain, and it is filling a double purpose. I am always advising the singers to eat more fruit and at last they are doing it, benefiting themselves and the apple sellers as well." This plan might be beneficial in any office.

Henry F. Seibert gave an organ recital in Holy Trinity Lutheran Church, New York, December 7, playing a program of works by Bach, Yon, Stoughton, Purcell, Mansfield, Saint-Saëns, Mendelssohn, Whitney-Sullivan, Brahms, Sturges, and Lemare-Dykes. Few organists of the present day so interest their hearers as does Mr. Seibert.

Wesley G. Sontag presented Margaret Jones, violinist, assisted by Helen Jones, pianist, in violin and piano music, at Stein-

(Continued on page 23)

Obituary

HARPER K. BEEGLE

Harper K. Beegle, brother of May Beegle, Pittsburgh concert impresaria, passed away at his country home near Pittsburgh on December 16th. Mr. Beegle was one of the most prominent and best known insurance men in the country, having been an important figure in the affairs of the Equitable Life in Pittsburgh for many years, establishing for himself a reputation in the insurance world at large.

CHARLES K. HARRIS

Charles K. Harris, who won fame and fortune in the nineties with his song, *After the Ball*, died at his New York home on December 22 at the age of sixty-five. Mr. Harris had been ill for three weeks. In his later years the deceased was engaged in the music publishing business. Other famous songs from his pen were: *Break the News to Mother*, *Mid the Green Fields of Virginia*, *I've a Longing in My Heart*, *Louise*, *The Old Homestead*, *Only a Tangle of Golden Curls*, *Cast Aside*, and *Fallen by the Wayside*.

This is a good deal like the old story of consecutive parallel fifths, which every school boy of the last century scorned as being a rule mostly made up of exceptions, but which, in spite of this, is something to be known and respected, if not adhered to.

Rimsky-Korsakoff passes on quickly to exercises with moving basses and moving melodies. In a very brief time one finds exercises of some complexity, with passing modulations in minor as well as major keys. In other words, this book moves rapidly, as every book of harmony should if it is intended for persons of any musical endowment whatever.

On page 75 a beginning is made of instruction in the use of passing notes and they are introduced not only in the outer voices but in the inner voices as well.

As the book progresses, directions are given for the use of each particular chord separately, so that the student has the advantage of the experience of others instead of being forced to discover these things for himself. At the end of the book are a series of exercises with suggestions for the use of certain chords, and a harmonization of the melody as an inner voice as well as in the outer voice.

The importance of this work is its complete practicability. It is throughout a book that is obviously the work of a composer who had observed his own difficulties, and, in this treatise, solves them for others. (Fischer)

For Six Cornets.—Carl Busch has just issued, through the FitzSimons Company of Chicago, two pieces for six cornets. They are dedicated to Dr. E. Hiner of Los Angeles, Cal., and are entitled *Arioso* and *Fanfare*. Mr. Busch has had an excellent idea in setting these pieces for such a combination, and it has been, of course, being so eminent a writer, excellently carried out. (FitzSimons).

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PARTICIPANTS IN THE TENTH ANNIVERSARY CELEBRATION OF THE CLEVELAND INSTITUTE OF MUSIC
From left to right: Mrs. Franklyn B. Sanders, director of the Institute; Victor de Gomez, first faculty member; Beryl Rubinstein, dean of the faculty; Harold Bauer, speaker and guest of honor; Mrs. R. H. Crowell, president of the Institute.

Cleveland Institute of Music Celebrates Tenth Anniversary

Anonymous Gift of \$100,000 Presented—Harold Bauer Speaks in Favor of the Amateur

CLEVELAND.—The decennial anniversary of the Cleveland Institute of Music was celebrated at a luncheon held at the University Club, December 10, when 500 patrons of the school gathered to hear Harold Bauer, well-known pianist, who was speaker and guest of honor. As a complete surprise to faculty trustees and guests, came the announcement of a \$100,000 gift of an anonymous donor to the endowment fund of the institute. This gift is an example of the wide appreciation shown by the people of Cleveland for the remarkable growth of the Institute in this relatively short span of existence, the firm foundation which has been laid by Mrs. Franklyn B. Sanders, director, the splendid and thorough education given yearly to approximately 900 music students, and the cultural contribution which the institute gives to the community.

Mr. Bauer gave unconfined praise to Mrs. Sanders, the faculty and the many friends of the Institute who have given boundless time and money that this school could take a place as one of the leading music schools in the country within ten years.

"Cultural institutions can never be self-supporting," said Mr. Bauer, "unless, perhaps, they be conducted in the manner of prize-fights and football games—in enormous arenas and to hundreds of thousands of people. It is easy to see how the intimacy and feeling so necessary to the appreciation of music would be affected by such large scale production.

"Progress in civilization and culture can only be achieved in service and sacrifice," continued Bauer, "and the people of Cleveland have fulfilled those needs outstandingly."

Mr. Bauer deplored the extent to which society is being infected by the poison of professionalism—and the passing of the amateur; that too many are willing to get their music from a box and are missing the enjoyment of making it themselves—but because they are amateurs, they must not be heard.

"You may smile when I say that a group of people can have as much if not more fun playing or singing together than playing bridge," continued Mr. Bauer.

The speaker declared that it was the amateur who made life worth living for the professionals. He noted the influence of the little theater on the drama of today, and all the business men's art clubs which widen the public interest in painting.

He urged the Institute to take the lead in Cleveland and encourage the amateur again to lift up his voice.

Following Mr. Bauer's speech, a student program convinced the audience of amateurs' place in the world. There was hearty approval of the variety of student talent and training demonstrated by individuals and

groups, in violin, piano, voice and flute solos as well as selections by the Madrigal Chorus and the fifty piece Senior Orchestra conducted by Beryl Rubinstein.

Faculty members who have been with the Institute since its inception include: Beryl Rubinstein, dean of the faculty and head of the piano department; Victor De Gomez, head of the cello department; Carlton Cooley, of the strings department; Ruth Edwards and Dorothy Price, of the piano department.

Slonimsky's Modernistic Gem a Popular Success

My Little Pool, a recent song by Nicolas Slonimsky, has aroused much favorable comment from critics and vocalists. Henry Cowell, composer and musical innovator, writes in *Singing and Playing*: "In My Little Pool he begins the voice in C minor, set against a piano accompaniment which in one hand plays exclusively white keys and in the other black, both atonally. In order to emphasize that the black key hand is not in any tonality, he creates a signature of five flats placed one after the other scale-wise, instead of in ordinary rotation. . . . It becomes apparent upon investigation that Slonimsky's scheme is more than a mere passing notion, and may come to have value to many composers, as it is capable of so many uses."

Roland Hayes is featuring My Little Pool on all his programs, and the following are a few notices showing the critics' opinion: "Mr. Slonimsky's My Little Pool is truly a little gem. In its short fifty-five seconds, it makes a very definite and very poetic impression." (Boston Transcript.) "My Little Pool is a stunning one-page piece of modernism. This delicate piece of two-tone writing was as fragrant in repetition as it was in first hearing." (Pittsburg Post-Gazette.) "Singing the delicate passages of My Little Pool, with an accompaniment that simulated shimmering flashing moonbeams Roland Hayes gave one of the most dramatic numbers of the evening." (Tucson, Ariz., Citizen.) "My Little Pool, unbelievably short, was applauded and an encore demanded." (Muncie, Ind., Morning Star.)

Althouse Scores in Garden City

The Long Island Choral Society, Maurice Garabrant, conductor, held its winter concert at the Garden City Hotel on December 12, with Gina Pinnera, soprano, and Paul Althouse, tenor, as soloists.

The chorus sang three groups, revealing a tonal balance and quality that proved enjoyable to the large audience. Mr. Althouse immediately won the audience with his first aria, in which all the beauty and power of

his voice were shown to advantage. Later he increased the excellent impression by singing three songs by Rogers, Leoni and Martin. He also was heard in duets from Aida and Cavalleria Rusticana with Mme. Pinnera.

Frank Jay Gould Supports Opera

NICE.—Opera in the Riviera has found a generous backer in Frank Jay Gould. On December 2 three thousand of the elite of the Riviera attended the performance of Aida which opened the newly-decorated Municipal Opera House, now leased by Gould.

His artistic director is Merle Forest, formerly of the Metropolitan, Chicago Civic, and Paris operas. With Gould's financial support, this new venture proposes to give first-class opera at the price of a dollar for the best seats. Already the advance subscription is three times that of last season, so popular has the scheme proved.

It is intended to give German, French and Italian operas, with the cooperation of leading European musicians, while opportunities for capable and enthusiastic artists will be many. The orchestra will be under the direction alternately of Albert Wolff and Georges Lauweryns, both from the Opera Comique, Paris.

Mme. Pilar-Morin Artists Show Progress

One afternoon recently a MUSICAL COURIER representative was invited to the studio-of-the-theater of Mme. Pilar-Morin to hear several of her young artists, whom the visitor, incidentally, had heard on previous occasions.

There were three young women—Rita Duval, Tanya Lubov, Lillian Valle—and, Henry Doerr, tenor. Miss Lubov did charmingly several songs in costume, revealing a soprano voice of pure quality, which she used with taste. She aims to give costume recitals. If she continues to progress the way she has during the last couple of months, she will have her wish—and with success.

Miss Valle, a striking looking girl with a lovely coloratura soprano voice, made an equally fine impression, and Miss Duval, the

possessor of a really excellent dramatic soprano voice, also showed careful schooling and a steady gain in poise and finish.

As for Mr. Doerr, this young man bears watching. His is a beautiful voice and he sings with feeling and intelligence. Several of the artists were heard later in dramatic sketches, written by Mme. Pilar-Morin, which showed their versatility and the wide range of work they are receiving under this distinguished artist and teacher, Mme. Pilar-Morin. No little share of credit also goes to Isabel Sprigg, who was at the piano, for her musicianly accompaniments.

Cincinnati Hears World Premiere of Sessions' Black Maskers

Goossens to Succeed Reiner

The seventh pair of concerts by the Cincinnati Symphony Orchestra took place on December 5 and 6 at Emery Auditorium. It is seldom the lot of the reviewer to hear a new work of such indubitable merit as the Black Maskers of Roger Sessions. Dedicated to Ernest Bloch, his teacher, this work proves Sessions to be one of the foremost contemporary composers. Highly imaginative and individual in utterance, the Black Maskers abounds in vitality, and discloses masterly thematic development. The music successfully conveys the eerie note of the Andreyev work which inspired it. After the storm-tossed Sessions, the beautiful performance of the G major Beethoven piano concerto by Walter Gieseking, seemed indeed from another sphere. The matchless interpretative gift of Gieseking found in this concerto a vehicle to reveal undreamed of musical and pianistic powers. Mr. Reiner and the orchestra united in a spirited reading of the Rhenish Symphony of Schumann, the orchestra, playing with remarkable unanimity, responding to the minutest indication of the conductor.

GOOSSENS TO SUCCEED REINER

The announcement has been made of the selection of Eugene Goossens to succeed Fritz Reiner as conductor of the Symphony Orchestra next season. Mr. Goossens will find a cordial welcome awaiting him as he has a host of admirers in the Queen City.

H. B. B.

Heinrich Gebhard Receives Boston Ovation

Heinrich Gebhard has been playing with his usual success in and around Boston. November 17 he appeared at Academy Hall, Salem, playing a group by Bach and Chopin,



HEINRICH GEBHARD

also his own En Valsant and two Liszt numbers. He was most favorably received.

December 7 he was soloist with the People's Symphony Orchestra, Thompson Stone, conductor, at Jordan Hall, Boston. The audience was a capacity one, and after his rendition of the Grieg concerto in A minor, he received an ovation, making six recalls. The comments of the press were unanimous.

December 8, Mr. Gebhard gave a piano recital, assisted by Helen Coates, consisting of his own compositions, under the auspices of the Pianoforte Teachers' Society of Boston. He is also busy teaching at his Boston studio.

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BEFORE THE NEW YORK PUBLIC

DECEMBER 15

Little Theater Opera Company

At the Heckscher Theater the Little Theater Opera Company gave its second production of the season, Offenbach's *Orpheus in der Unterwelt* (*Orpheus in Hades*). This brilliant satire on the gods of Olympus has, if memory serves, not been given in this country since back in the eighties. It was first produced in Paris in 1858 and Max Reinhardt produced it with much success in Berlin some ten years ago. The adaptation used by the Little Theater Company is by John Alan Haughton, and contains many up-to-date touches.

Like the rest of the Little Theater productions, this one was of a high order of merit. The vocal demands of the score were surely and artistically met, and the burlesque and satire in the book were intelligently brought out. Eurydice, a faithless wife, was admirably sung and acted by Patricia O'Connell.

Orpheus was well impersonated by Hall Clovis, and a droll figure was the Jupiter of Wells Clary. Much humor was supplied by Donald Beltz as John Styx. Other competent members of the cast were Marion Selee, Robert Betts, Eugene Marvey, Celia Guernsey, Helen Bourne, Eleanor Steele, Inga Hill, John Alden Towle, Rise Stevens, Fern Bryson, Arnold Spector and Edgar Laughlin.

The stage settings were attractive, original and appropriate and the costumes were decidedly effective. Under the skilful direction of William J. Reddick the orchestra lent valuable support to the singers and played the well-known overture in brilliant fashion.

Carola Goya

Carola Goya, distinguished American exponent of the Spanish dance, opened a week's engagement at the Comedy Theater. With her are her sister, Beatrice Weller, harpist, and Ramon Gonzalez, pianist.

Miss Goya offered three novelties and eleven familiar numbers. The first novelty was *Cadiz*, in which the dancer was gowned in white lace and roses, and danced rhythmically and gracefully to music by Albeniz. The second new offering, *Taconeo*, music by Font, demanded unusual choreographic skill, and Miss Goya met the test with assurance and brilliancy. The third dance was divided into four parts and illustrated the authentic version of the *Seguidilla*.

An attractive *Fado* (Portuguese) had to be repeated, and other numbers that created enthusiasm were *Gracia*, from Granados' *Goyescas*; *Viva lo Cani*, music by Sopena; *La Aragonesa*, Granados; *Rapsodia Valenciana*, Penella; *Danza Del Fuego*, De Falla and *Mariposa* by Albeniz-Godowsky.

Between the dance numbers Beatrice Weller gave well performed harp solos by Pœnitz, Granados and Tournier. Mr. Gonzalez gave valuable support at the piano.

The program was changed Wednesday afternoon and again Friday evening, but the dances composed by Miss Goya remain throughout the week.

DECEMBER 16

Philadelphia Orchestra

Maurice Martenot, a well known French musician (pianist and cellist) invented an electrical device from which he obtains "musical waves" something like those produced by Leon Theremin when he demonstrated a similar instrument in this country a couple of years ago.

There is no need to go into technical, electrical, or machinistic discussion of M. Martenot's apparatus, as that is a matter for scientists and radio experts to investigate.

The purely musical results of this latest

aid to music are not very convincing. It has a tone akin to the Theremin contrivance, but on the whole, is more appealing to the ear, with its approximations of the quality of various orchestral instruments. Martenot "plays" his "waves" more musically and artistically than Theremin manipulated his "ether" tones.

All the foregoing thoughts came to mind at the Carnegie Hall evening concert of the Philadelphia Orchestra, where Leopold Stokowski permitted the French musician-scientist to put his invention through its paces. The music used in connection with it was a *Sarabande* and *Courante* by Buxtehude, the *Large* from Mozart's *A major* clarinet quintette, and a *Poeme Symphonique* by Dimitri Levidis, a Greek composer living in Paris. The *Poeme* is an undistinguished composition.

Beautiful hearing was given by Stokowski and his great orchestra to an adaptation of Bach's *G minor Fugue* (the "little" one, as it has been called), Beethoven's *Leonore* overture, No. 3, and Strauss' *Death and Transfiguration*, the last named performance being monumental in its interpretative eloquence, its loveliness of tone, and its power of climax. The audience extended an ovation to the conductor.

La Argentina

Graceful, graphic, poetical, and stimulating as ever, *La Argentina* again delighted a Town Hall audience at her evening recital, the first of a holiday series of three.

Whatever this undeniably great terpsichorean does is of the highest merit, and her selection of dances and music embraces infinite variety and represents the finest taste.

She was assisted, as usual, by Miguel Berdion, a resourceful and sensitive pianist.

DECEMBER 17

Sittig Trio

In the afternoon the Sittig Trio played at Steinway Hall before an audience that filled every seat and proved its good judgment by vigorously applauding all that the trio and its individual members did. What they did was of real interest. To begin with, there was a trio by Haydn, and lovely it was, so lovely, indeed, that one wonders what some of the moderns are thinking of that they do not profit by its example. It was delicately played in the melodic parts, and boisterously in the final Hungarian Rondo. After this Edgar H. Sittig, the cellist of the trio, played a sonata by Marcello (who was born in 1686.) The music is not gay, but it gives opportunity for much pleasing display of pure cello tone, with its delicious warmth, and Mr. Sittig took full advantage of it. His cello is evidently a good one. He draws from it a sonority that could certainly not be surpassed. Also his technic is smooth and flowing, he has a strong left hand and grips the notes, no matter how fleeting, with force and precision. He was applauded so loud and long that he had to play an encore.

Margaret Sittig, violinist of the trio, played a Nardini concerto, a brilliant offering, full of brightness and color. It was played delightfully, with vivacity and charm, and with evident enjoyment by the player herself. Her manner was easy and appealing, and the audience clearly got a lot of real enjoyment from her performance. She, too, was forced to give an encore. Both of these solo artists were accompanied by Frederick V. Sittig.

The final number of the program was a trio in D minor by Rubin Goldmark, Opus 1. It is a remarkable work, and it is remarkable that it is not more often played. (At least, this writer assumes that it is not often

played, since he, who attends many concerts, had never before heard it.) Mr. Goldmark in this work shows all of his great technical skill as a composer, all of his genuine understanding of the classic manner, all of his fine melodic vein. Thematically the work is impressive, and the development of the themes is no less so. It received enthusiastic applause, in which the interpreters shared.

Sandro Benelli Compositions

A program made up entirely of the compositions of Sandro Benelli was given in Carnegie Chamber Music Hall before a very large audience. The participants were Alba Camelucci, soprano; John Corigliano, violinist; Nathan Kogan, cellist, and the Kremlin Art Quartet.

Mr. Kogan opened the concert with two cello solos, *Menia* and *Andantino*. Miss Camelucci offered as her first contribution three songs: *Ave Maris Stella*, *Vecchia Canzone* and *Charitatis Angelus*. Later she added *Lirica* and *Felice Notte*. Mr. Corigliano found favor in his interpretation of *Romanza senza Parole*, *Berceuse* and *Largo*.

The Kremlin Art Quartet gave a most enjoyable exposition of Maestro Benelli's own choral arrangement of his compositions entitled *Ninna Nanna* (made famous through the singing of Tito Schipa), *Stornello*, *Canzone del Natale* and *Amen*. The last was a scintillating chorus built entirely on the word *Amen*, as supposedly sung by a gathering of inebriated young men.

Maestro Benelli's music is always melodious, rather leaning to the gentle, a fact not to be surprised at, considering the composer's sensitive and gentle character. There are at times surprising modern innovations in a style that is otherwise decidedly belonging to the school of tones.

The concert was a great success and the composer was heartily recalled to the stage many times.

Down Town Glee Club

The Down Town Glee Club, headed by its able director, Channing Lefebvre, organist of Trinity Church, gave a membership concert at Carnegie Hall in the evening. The club was assisted by chorister boys of the Cathedral of St. John the Divine. Christmas carols, folksongs, chantes and songs made up a most enjoyable and well sung program, which was heartily applauded.

Harry Cumpson

Harry Cumpson, pianist, gave a recital at Town Hall in the evening. The principal feature of the concert was the inclusion in the program of a sonata by Roy Harris. It is so rare that a recitalist plays anything by a young American composer that it seems quite an event—especially when it is not played "for the first time in New York." Artists (and orchestras) seem to like to give such "first times," but, as Percy Grainger pointed out in an interview recently, when it comes to repeating a work, that is quite another matter. Also, Mr. Cumpson is such a fine pianist that it is an honor for any young composer to have him play his work.

The Harris sonata was in exceedingly good company. Before it was Bach's *English Suite* in G Minor, after it came Debussy and Brahms. It would be difficult, if possible, to say in which style Mr. Cumpson is most at home. He played Bach with force and brightness, humor and, sometimes, extraordinary speed and virtuosity. It was quite a thrill. Debussy he gave with the requisite mystic hesitation and delicate iri-

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descent—all except the early Arabesque in G, of which a straight-forward performance was given. It asks for nothing else. There was some regret felt that he did not play more Debussy. A longer group and some Debussy encores would have been welcome.

With this command of Bach and Debussy, one naturally expects a player to handle the Brahms music sympathetically. It was more than that. The *Capriccio*, the *Intermezzi*, the *Rhapsodie*, all were played with a warmth and color that could not have been surpassed. It was great Brahms.

The Harris sonata was the subject of a program note, a leaflet enclosed in the programs. This tells us that Harris was born in Oklahoma in 1898 and that he has a number of works in large form to his credit. This sonata is in four movements, played without interruption—*Maestoso con bravura*, *Andante ostinato*, *Scherzo*, *Coda*. The second movement is a *Passacaglia*, the third a *Fugato*, the coda a partial repetition of the opening.

To the critic (who hears the work for the first time) the music gives the impression of great force, vigor and vitality, robust poetry, and scorn for outworn traditions and classic forms. The criticism of it is that it is too short for its substance. One scarcely gets a mood when it is past, and the music is so good that one could listen with gratification to twice as much of it. Also, the movements are too closely knit together. They are difficult to follow.

Mr. Cumpson played this music with complete understanding and great power. There was a good sized audience, and the Harris work was accorded much applause, which was evidently as much for the work as for the player. Throughout his recital, Mr. Cumpson was greeted enthusiastically and a number of encores were demanded and given.

DECEMBER 18

Haarlem Philharmonic

A capacity audience of handsomely gowned women, filling every cranny of the Hotel Astor Ballroom, attended the December concert of the Haarlem Philharmonic Society. Such an audience could not fail to inspire the two participating artists to their best efforts, and accordingly Grace Moore, Metropolitan Opera soprano, and (Continued on page 22)

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Music Notes From Coast to Coast

(Continued from page 17)

who has won acclaim abroad as well as on her native soil, scored a distinct triumph when she played the Schumann A Minor concerto with the San Francisco Symphony Orchestra, Basil Cameron, conducting, before a huge audience of fastidious musicians and concert goers. The other numbers on the symphony program were Beethoven's Symphony No. 2; Goossens' Sinfonietta, and the Prelude and Love Death from Wagner's Tristan und Isolde.

Remember the name of Laura Dubman; some day it may stand out brilliantly in the musical world. This little girl, just turned six years old, was presented in a piano recital in Scottish Rite Hall by Alice Seckels. The youngster, a pupil of Lev Schorr, approached her task with genuine sincerity and assurance, and in a program that included works by Bach, Grieg, Mendelssohn, Scarlatti and Chopin, she astonished a huge audience with the great ease with which she dismissed the technical difficulties of her music and the unusual intelligence of her readings.

Gaetano Merola, director-general of the San Francisco Opera Company, is at present in the East, making arrangements for the 1931 season of his excellent organization. It is rumored from Southern California, that Merola will hereafter be the business manager of the Los Angeles Opera Company, succeeding Merle Armitage, who resigned. If this report is true, Los Angeles will be gaining a man of extraordinary executive ability as well as a highly gifted musician to guide the destinies of its opera association.

Assisted by Elsa Behlow Trautner, soprano, and Olga Attl, guest harpist, and directed by Vojmir Attl, a harp ensemble was given a concert in the Community Playhouse. The program included numbers from the greatest composers for the harp, arranged and conducted by Attl. The event attracted a very representative audience, as this was the first concert of its kind given in this vicinity.

The Exposition Auditorium was packed to its full capacity which means that more than 10,000 persons were on hand when Jascha Heifetz played Brahms' concerto for violin and orchestra with the San Francisco Symphony Orchestra, Basil Cameron, conducting, at the second Municipal Symphony Concert of the season. Tchaikowsky's Symphony No. 4 was the other feature of the program.

Elisabeth Rethberg, who has won a permanent place for herself in the hearts of San Francisco opera and concert goers, was again greeted with enthusiasm at her recital in Dreamland Auditorium. She sang a program of Schubert, Brahms, Marx and Schumann, interspersed with English songs and operatic arias. Probably not since Rethberg last appeared here have San Franciscans heard such a glorious voice so perfectly managed. All our singers ought to have been there taking notes. Here is a singer, so attractive, so gracious and so charming that one loves her for herself as much as for her superb art. The Metropolitan soprano was excellently accompanied at the piano by the San Franciscan, Elizabeth Alexander.

In a recent evening concert of the Hillside Club, Berkeley, Suzanne Pasmore, pianist, was guest artist.

It is announced that the Chicago Opera Company will pay San Francisco a visit during the first week of March, 1931. Included in the company will be such popular artists as Claudia Muzio, Tito Schipa, Charles Marshall, Frieda Lieder, Alexander Kipnis and others of equal note. The repertoire for this city has not as yet been announced.

The German Grand Opera Company is also scheduled for performances in San Francisco the last week of January, 1931, and there is already sufficient interest in the season to assure Selby C. Oppenheimer, who handles the business details of the engagement, that the organization will meet with as great a success this year as it did during its initial visit here last season. C. H. A.

Master Institute Senior Student Recital

Senior students of the Master Institute of Roerich Museum, New York, recently appeared in recital in Roerich Hall. The young artists appearing included Mischa Ashenbaum and Louis Fox, violin; Stuart Moore, cello; Adele Scadron and Gerrit Kraber, vocal students; Ruth O'Shaughnessy, Lorraine Smith, Herbert Berman, Malcolm Coney, Gareth Anderson, Leontine Hirsch Meyers, Julius Manney, Elsa Cabrera, Harold Trauman, and Rossel Golden, piano. These pupils are students of Mme. Caslova, Percy Such, Hubert Linscott, Victor Andoga, Sina Lichtmann, Esther Lichtmann, and Maurice Lichtmann. A fine standard of musicianship and style was revealed in music by Bach, Vivaldi, Moszkowski, Chopin, Scriabine, Wieniawski, Debussy, Saint-Saëns, Leoncavallo and Bach-Silotti. One feature of

the program was the reading by Alice Salaff of Nicholas Roerich's poem, The Hour, from his collection of poems, Flame in Chalice. Roerich Museum Hall was filled by a large audience.

Woodhouse's Leschetizky Article Brings Congratulatory Messages

LONDON.—George Woodhouse, eminent English piano pedagogue, has received numerous letters in appreciation of his interesting article on his master, Theodor Leschetizky, which was recently published in the MUSICAL COURIER. Of particular interest are the congratulations of two distinguished representatives of the German and French school of pianism, Artur Schnabel and Alfred Cortot. Schnabel wrote to his friend as follows:

My dear Woodhouse:
Your splendid article gave me great joy; many thanks for it. It perfectly and admirably describes the essentials of Leschetizky's nature as a pedagogue, and, in marking the line on which he worked, without belittling his genius and his achievement, gives him his proper place in history. Heartiest greetings,
Yours ever,
(Signed) ARTUR SCHNABEL.

Alfred Cortot, whose work, not only in the concert world but in the cause of French musical education is appreciated the world over, wrote:

Dear Friend:
I fully appreciate the contents of your article on the Leschetizky method. I find in it the qualities of penetration and the lucidity to which you have accustomed your colleagues in all your writings, and I congratulate you sincerely on this beautiful analysis.

Believe me,
Sincerely yours,
(Signed) ALFRED CORTOT.

Present pupils of the Woodhouse School of Pianoforte Playing have been reaping golden opinions on their recent appearances in public. Two young American artists, Ruth Gourley and Doris Ross, have given successful recitals at the Woodhouse School. Thelma Bryan, besides being heard in recital, had the honor of being chosen to play the Schumann concerto at a recent Royal College of Music Patrons' Fund. On the same program the Brahms concerto in B flat was played by John Hunt, a pupil of Artur Schnabel.

George Woodhouse himself has been giving some highly successful lecture recitals on the growth of music, which he illustrated at the piano. These excursions into musical history have aroused much interest in English educational circles. Mr. Woodhouse is leaving for America at the end of this month to hold demonstration classes for teachers in New York, Chicago, and Houston, Tex. J. H.

Grace Keilt in Recital

Enthusiasm ran high at the studio of Sibyl Sammis MacDermid, on December 9, when she presented a soprano of unusual talent in a program of songs and arias for a large company of guests.

Miss Keilt possesses more than the ordinary allotment of voice and personal charm and she gave evidence of deep insight into musical values and how to estimate and interpret them. Her dramatic ability reached its height in the Pace, Pace aria by Verdi, which she followed with the Wagner Battle Cry, to the delight of her hearers.

Other songs heard were by Trunk, Manning, Gilbarte and MacDermid. In the manuscript cycle, The Seasons, by Gilbarte, she was accompanied by the composer, who has set down an effective and colorful portrayal of the moods in the texts written by Mrs. Gilbarte. The singer and composer received spirited applause. Mr. MacDermid with popular approval was at the piano in a group of his delightful songs. Johnnie Hereford Lambert was at the piano.

Oscar Ziegler to Inaugurate New Music Hall

Oscar Ziegler, well known pianist, has been selected to inaugurate the series of concerts in the new auditorium of the New School for Social Research at 66 West 12th Street, New York, on January 6, 1931. He will open this splendid new Music Hall with one of his customary unusual programs entitled: "Some Moderns among the Classics and some Classics among the Moderns," and will include his own transcriptions of works by Josquin des Pres and Froberger, Schoenberg, and the American Ives, some of the moderns, Joseph Achron and Chavez will also be played.

Recent Dates of Mildred Kreuder

Mildred Kreuder, contralto, pupil of Mrs. Wood Stewart, appeared in a recital of songs before the Brooklyn Woman's Club on December 8 with splendid success. She was also among the soloists at the League of Composers' concert on December 10 at Town Hall.

Corona in Tosca

Leonora Corona will sing Tosca at the Metropolitan on Saturday evening, December 27, in which role she was heard last season during the regular subscription season and on the Spring tour.

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Before the New York Public

(Continued from page 20)

Horace Britt, cellist, gave of their very best, to the complete satisfaction of the listeners.

Mme. Moore sang arias from Puccini's *Manon Lescaut* and Charpentier's *Louise*, and songs by Fourdrain, Chopin, Delibes, Purcell, Jensen, Carrie Jacobs Bond and Charles Gilbert Spross. The songstress was in excellent voice, and her spirited and tasteful delivery of her every offering brought rapturous applause and encores.

Mr. Britt showed his musicianship and finished cello art in a Sammartini sonata, and pieces by Saint-Saëns, Lalo, Hadley, Debussy, Ravel and Nin. Henry Hadley was there to hear his own *October Twilight*, a delicious piece de genre, which was delightfully played by the Belgian cellist. Mr. Britt shared equally with Mme. Moore in the applause and encores.

Plaza Artistic Morning

A festive spirit prevailed in the ballroom of the Hotel Plaza, where the Artistic Mornings are held, on Thursday morning. Giant Xmas trees touched the ceiling and greens hung in gay festoons from the four corners of the room. The program, too, was happy in spirit, including as it did popular airs of this country and foreign climes.

Three exceptional young artists—Olga Didur, soprano; Claudio Frigerio, baritone, both of the Metropolitan Opera Company, and Dorothy Norman, pianist—furnished the program.

Miss Didur, a charming young lady with a striking personality, lent her beautiful voice to *Il Est Doux, Il Est Bon*, from *Herodiade* (Massenet), in which she easily won the admiration of the large audience. Later she was heard in three shorter songs and a duet, *Crucifix*, by Faure, sung with Mr. Frigerio.

Possessing an equally fine voice, Mr. Frigerio, in an aria from *Dinorah* (Meyerbeer) and a group of popular airs, given with the accompaniment of a string orchestra and with that fine accompanist, Miquel Sandoval, made an excellent impression upon his listeners. The Metropolitan is fortunate in the recent acquisition of these young artists.

Dorothy Arnold, a young pianist, was heard in *Lotus Land* by Cyril Scott, waltz from *Naila* by Delibes, always popular, and some popular American melodies which made a big hit. All were cordially received.

Philharmonic-Symphony

The first concert of the current season for the benefit of the pension fund was given by the Philharmonic-Symphony Society in the evening, Toscanini conducting an all-Wagner program. There were the prelude of *Lohengrin*, the *Venusburg Scene* from *Tannhäuser*, *Siegfried's Funeral March*, prelude to the *Meistersinger*, prelude and *Liebestod*, *Tristan and Isolde*, and the *Siegfried Idyll*.

It proved to be a remarkable concert, principally because there is always a thrill in hearing the great Italian conductor interpret the works of the great German composer. The large audience manifested its genuine joy by giving Toscanini and his men a rousing reception.

DECEMBER 19

Biltmore Morning Musicale

Jose Iturbi, young Spanish pianist, easily held the interest of the Friday Morning Biltmore Musicale attendants. He opened his program with the *Bach Concerto dans le Style Italien*, followed by the *Sonata in A major*, op. 120 by Schubert, in which he completely won the admiration of those who had not already heard him, with his remarkable technique, beauty of tone and interpretative genius. A Chopin waltz, three études and the *Polonaise in A flat* were exquisitely played and brought the genial young master of the keyboard an ovation. So much has been written about Iturbi's superlative artistry that nothing more need be added, except that Albeniz, Granados and Chabrier concluded a program that gave evident delight.

DECEMBER 20

The English Singers

The charm of the music of good Queen Bess' time once more drew a capacity audience to Town Hall in the afternoon to hear the English Singers. It is interesting to see how eagerly New Yorkers, wearied with the clamor of modern life and the dissonances of modern music, welcome this dignified and lovely music of the past. These carols, motets, madrigals and rounds were sung in Elizabethan halls, according to the spokesman of the English Singers. It was customary, he said, for the lady of the house to assemble her family and guests after supper and invite them to blend their voices in the popular music of the day. However, it is scarcely likely that these impromptu ensembles sang the music with the precision, unity and nice balance of parts displayed by the present day English Singers.

At this, their third and final Christmas program, the sextet presented music by Sweelinck, Morley, Gibbons, Byrd and other early composers, and several arrangements of folk songs by R. Vaughn Williams. Numerous encores were necessary, and several numbers had to be repeated. With the exception of a Bach chorale, the program was sung a cappella.

Freiheit Singing Society

Jacob Schaefer is a Russian Jewish revolutionary composer whose music has gradually come to the forefront during the past five or six years. He is now living in America, having conducted a choral society in Chicago for a time. He moved to New York five or six years ago to take charge of the Freiheit Singing Society. An important work of his was given by this society under his direction two or three years ago at Mecca Auditorium, but it was not until the performance at Carnegie Hall on Saturday evening of last week of the new oratorio, *October*, by the same society and again under his direction, that it was felt that Schaefer had fully "arrived" as a composer.

October (the name refers to the October revolution) is an undoubted masterpiece. It is built upon a series of poems selected and edited by Buchwald from Russian and Jewish sources, translated into Yiddish and sung in that language by the Freiheit Chorus of New York and Paterson, N. J. The poems served to describe various phases of the Russian revolution, beginning with pre-revolutionary days in which the sufferings of the Russian people are described, and gradually developing into a cry of triumph toward the end. These poems, some of them, were composed in the epoch of pre-revolutionary days, and some of them subsequently. Naturally, the emotional quality of them is intense, and when they are set to music by Schaefer's genius they become an emotional force that is overwhelming. Schaefer's long experience in conducting the choruses in Chicago and New York of which he has had charge has given him exemplary skill in writing in this mode. His command of all of the resources of music has grown until he is now able to express any mood with fidelity, and the result is something so elemental and barbaric and at the same time deeply spiritual that it is, as already said, overpowering.

That October will become one of the world's standard oratorios is a certainty, provided it can be divested of some of its revolutionary features that may stand in the way of its progress.

On Saturday evening the oratorio was accompanied by about fifty members of the Manhattan Symphony Orchestra. The orchestration proved to be extremely interesting in spite of the limitations of the small orchestra. There were places where a greater body of strings seemed necessary, but this was inevitable under the circumstances. The solo parts of the cantata were sung by Leo Reconi, baritone, with excellent quality of tone. The chorus sang the whole of this difficult modernistic work, which occupies an entire evening, from memory, and the singing was faultless; there were no hesitations and no moments of uncertainty, and the singers gave the music of barbaric and elemental power of interpretation which it demands. The quality of these singers is not that of trained voices, but for this kind of music perhaps that is not a great loss.



Photo by Moffett

JOSEPH RAFFAELLI,

manager of the Chicago Civic Opera Orchestra, the members of which presented him with a loving cup recently as a token of their appreciation and admiration in commemoration of his twentieth anniversary as manager of that organization.

The work was received with an ovation, there being bursts of applause in several parts, and an effort was made by the audience to have a repetition of one of the women's choruses, but Schaefer did not repeat it. Musicians present agreed that this work constituted a significant and highly important contribution to the musical art of our day.

DECEMBER 21

Philharmonic-Symphony

Toscanini drew the usual crowd at the Sunday afternoon Philharmonic-Symphony concert at Carnegie Hall. The program consisted of Schubert's *Unfinished Symphony*, the Paris version of the *Bacchanale* from *Tannhäuser* and Beethoven's *Eroica Symphony*. It seems almost unnecessary, and certainly quite hopeless, to attempt to describe Toscanini's conducting of such music as this. He does it in a way that is altogether indescribable, and the only manner by which one can arrive at any conception of it is to find a seat, or even a spot to stand in, at Carnegie Hall during such performances, which is becoming more and more of an impossibility every day. The interpretation of the *Tannhäuser* music was of such tremendous power, so vivid and vital, that it resulted in making even Beethoven's *Eroica* sound rather small in comparison, not because Toscanini gave the *Eroica* any less than its due, but because he brought out so fully the tremendous expression of supreme genius in the *Tannhäuser* music. Toscanini was at his best during this concert.

Friends of Music

A capacity audience was delighted by a fine performance of Bach's *Christmas Oratorio* by the Society of the Friends of Music forces, Artur Bodanzky, conductor, the society chorus, the Metropolitan Opera or-

chestra and distinguished soloists. The quartet of solo singers comprised Ethyl Hayden, soprano; Margaret Matzenauer, contralto; George Meader, tenor; Fraser Gange, baritone. At the organ was Louis Robert, and Kurt Ruhrseitz played the harpsichord. The same singers participated in last year's performance of Bach's monumental work.

The oratorio, which consists of six cantatas, one for each of the principal days of Yuletide, was first performed at Leipzig in 1734. In its original form the oratorio takes almost four hours to perform, and in order to bring it within the two-hour limit of the Friends of Music concert Mr. Bodanzky was obliged to make extensive cuts.

Mme. Matzenauer made her first appearance of the season and demonstrated that she was at the top of her powers. The contralto voice had all its familiar warmth and velvety timbre, the phrasing and diction were impeccable.

Miss Hayden is an oratorio singer par excellence. Her beautiful voice was handled with artistic restraint, and the interpretation of the music allotted to her was along the lines of high art.

Both Mr. Meader and Mr. Gange were in capital voice, and added much to the dignity of the work by their taste and discrimination.

The chorus, which is continually improving under the guidance of Walter Wohlebe, gave fine account of itself and the orchestra under Mr. Bodanzky's masterful leadership was equally admirable.

Jerdone Bradford

Jerdone Bradford, contralto, gave her annual recital at the Civic Club on Sunday afternoon. The program presented was of rare interest, consisting of music by Caldara, Schubert and Marcello for the first group, the entire set of the *Cornelius Brantlieder*

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for the second, and pieces by Cui, Chausson and Brahms for the close. Accompaniments so necessary to this music, especially the Brahms, were played in a musicianly manner by Carroll Hollister.

Miss Bradford has a voice of beautiful quality which she uses expressively. The Marcello *Il mio bel foco* proved a beautiful number by this old composer. Cornelius is too seldom sung these days. It is a pity that such music as these six songs from the Brautlieder should be permitted to disappear and be forgotten. They lent themselves well to Miss Bradford's style and evidently pleased the audience.

The Cui number was *La Statue de Tsar-koe Selo*, being the Palace of the Czars about which Rubinstein wrote one of his piano pieces. This is an effective song and was effectively sung. The Brahms numbers were *Sommerabend*, *Mondenschein* and *Von ewiger Liebe*, a setting together of three songs of a mood exceedingly well suited to one another and of progressive interest and intensity.

Nastia Poliakova

Nastia Poliakova, the dazzling Gypsy singer, gave her postponed Channing Theater recital on Sunday evening, having fully recovered from her recent indisposition. A large audience listened to the artist, who will give another recital soon. They were fully under her magnetic spell in a program that embraced a number of new songs. Her art is unique and never fails to delight even the more blasé.

Gordon String Quartet

The Gordon String Quartet played on Sunday evening at the Grand Street Playhouse. The program consisted of Beethoven, op. 132, and the Ravel quartet in F major. The playing of the quartet needs no praise in this place, as it is well known and fully appreciated. This concert was given as one of six educational chamber music concerts under the auspices of the Music School of the Henry Street Settlement.

Artists Everywhere

(Continued from page 18)

way Hall, December 6. Mr. Sontag's own published transcriptions of a Bach *Sarabande*, *Gavotte* and *Musette*, and the D major sonata (Schubert), comprised the principal violin numbers, the pianist sharing in the latter. Schumann, Chopin, Ibert, Debussy, and Chasins pieces comprised the piano music.

The Von Klenner Female Quartet was heard at the Bowery Mission, December 9, giving opportunity for Baroness von Klenner, founder and instructor of the young women of the quartet, again to bring an hour of music to the forlorn men of that region.

Alice Lawrence Ward's artist-pupil, Veronica Wiggins, was highly praised in the Newark Evening News radio department, in part as follows: "Her glorious young voice shows not the slightest trace of strain; she works long and cheerfully, and every one has a word of praise for her. The microphone broadcasts her charm and friendliness as well as her fine voice." Annette Simpson, also of WOR, sings regularly in Moonbeams, and Sundays in Choir Invisible, as well as recording for the National Radio Advertising Company. Janet Bush Hecht was soloist for the Newton Choral Club, December 1, also broadcasting for Maxwell House Coffee, and singing the Messiah at the Montclair Congregational Church. Harold Patrick sang December 8 at Hotel New Yorker for the Massachusetts Institute of Technology Alumni Association; December 10 at the Prudential Insurance affair, Hotel McAlpin, and December 18, at the Mosque Theater, Newark, N. J., for the Junior League.

Neighborhood Music School Concert

On Saturday, January 3, the Neighborhood Music School will give a concert in Town Hall. This school has an enrollment of 350 students embracing fifteen nationalities, and exists for the purpose of providing musical training for students unable to pay the tuition asked by teachers of reputation, or conservatories.

The director is Mrs. Janet D. Schenck, and Hugo Kortschak is head of the string department.

George Woodhouse Arrives

George Woodhouse, noted London authority on piano teaching and the science of piano touch and tone, arrived in America on December 22 for a short stay. He will give lectures in Boston, Northampton, Houston, Texas, Chicago and New York before sailing for home on January 22.

Volpe Resumes Miami Symphony

In Miami, Fla., the University of Miami Symphony Orchestra will begin its fifth season, under the direction of Arnold Volpe, who was the first conductor of the Stadium concerts, on Sunday afternoon with a

Artists' Tributes to the Columbia Concerts Corporation

On the occasion of the recent formation of the Columbia Concerts Corporation the following messages were received by the company from eminent artists:

Mme. Galli-Curci radioed: "Congratulations on progressive move which has possibilities of far-reaching benefit."

"My heartiest congratulations upon a development in our profession, or rather professions, which I consider of the greatest importance," Mr. Tibbett telegraphed from Cleveland. "It is an organization of several vital factors which are necessary in the success of any great enterprise today, namely capital, managerial experience and talent."

"Surely this amalgamation of forces will give us the greatest opportunities in the history of our profession. With best wishes for a glorious future I am, sincerely, Lawrence Tibbett."

Other expressions of congratulation were received from the following:

Maria Jeritza:

"My compliments on your enterprise which should help artists, managers and public. I wish you every success."

Harold Bauer:

"This truly is an important event for music and the radio. I am delighted to learn of the closer bond thus established and I

am confident that this is an historic event in our profession."

Jose Iturbi:

"Congratulations. Combination should prove of greatest benefit to artists, managers and the music public."

Efrem Zimbalist:

"My best wishes for the success of the new merger. I feel that it will mark a milestone in the music history of America."

Albert Spalding:

"Thanks for cablegram regarding your new merger and please accept my heartiest congratulations on your efforts in promoting efficiency for better concert giving conditions."

Florence Austral:

"Just received cable news of new merger. Believe this will be a great step in the right direction to benefit both artist and local concert manager. Heartiest congratulations."

Richard Crooks:

"Congratulate you on this step, which seems to me to be the most important merger of musical interests that could transpire. It certainly means the broader development of concert and radio business in this country along the highest possible artistic lines and I am convinced that a new era in American musical history has been inaugurated."

L. J. C.

National Oratorio Society Broadcast

The Sunday broadcast from Station WEAH by the National Oratorio Society under the eminent direction of Reinald Werrenrath was continued December 21 with Parker's *Hora Novissima*. The soloists were: Margaret Olsen, soprano; Elizabeth Lennox, contralto; Robert Harper, tenor; and Earl Waldo, bass.

These broadcasts are at a convenient hour, 12:15 to 1:15, and come from the studios of the National Broadcasting Company where conditions are most favorable, if the sets are right, for perfect reproduction, and with modern receiving sets there is very little chance of anything going wrong. Consequently, these broadcasts are a genuine addition to the concert offerings of America. Fortunately, too, the hour at which they are given does not interfere with the attendance at concerts of the music loving public. Wer-

renrath shows himself, Sunday after Sunday, to be a masterly conductor, and his intimate knowledge of the human voice helps in the tone quality, expressiveness and enunciation of his chorus. It is proving to be an exceedingly well trained body of singers, and the music is coming over the air in a manner that is doing much to stabilize belief in the possibilities of radio transmission.

Parker's music holds up well through the years, and seems melodically lovely and as devotional as it was in the long years gone by when it was first heard.

Philadelphia Conservatory Faculty Concert

The first faculty concert of the season at the Philadelphia Conservatory of Music, Philadelphia, was held on December 17, when a trio composed of Boris Koutzen,



BORIS KOUTZEN

violinist; Willem van den Burg, cello; and Arthur Reginald, piano; gave an excellent performance of the Schubert E flat major and the Brahms C minor trios.

These artists are well matched and do superb ensemble work. Each is master of his instrument and reveals beautiful tone quality, sparkling technic, powerful dynamics and interpretation. The two trios were well chosen, each being delightful in its own content; the rippling and melodious Schubert was a fine companion for the powerful and dominating Brahms.

The audience taxed the capacity of the Conservatory Concert Room and was very enthusiastic. Mrs. D. Hendrik Ezerman, managing director of the conservatory, who is just recovering from serious injuries sustained in an automobile accident a few months ago, was present, much to the delight of all who know her.

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NEW YORK DECEMBER 27, 1930 No. 2646

The love of money is also the root of much music.

What is to take the place of modernistic music,
now outmoded?

Even the orchestra at the Metropolitan is depressed—below the stage.

"The Love for Three Oranges—and Some Gin"
would be a timelier title.

If you have been pessimistic and depressed, get
your optimism out of camphor for the new year!

Toscanini's Christmas present to his local admir-
ers here was a fine Philharmonic concert, with his
best compliments and conducting.

While every one else is resolving to do things
better during the New Year the modernistic com-
posers stubbornly refuse to resolve their discords.

One-third of the regular season at the Metropoli-
tan is past, and it is strongly suspected that the re-
maining two-thirds will also weather successfully
what is currently known as "the operatic crisis."

Congress has appropriated many millions for
drought relief, but did not say whether or not some
of the money is to be spent to stimulate the com-
position of new great music, a field in which there
is a drought worldwide and tragic.

The University of Southern California has con-
ferred the degree of Doctor of Music on Margaret
Matzenauer, the eminent contralto. A fitting tribute
to a distinguished artist who stands as a living
monument to the finest traditions of vocal art.

Europe remains angry at America for not join-
ing the World Court or whatever the thing is called,
and for not cancelling the war debts. It is consol-
ing, however, to think that Europe never will get
angry enough at us, to stop sending its plays, books,
pictures, antiques, music, and musical performers to
America.

Unemployment is no novelty. It has been a social
disease as far back as memory and history go. In
today's instalment (Part III) of the Verdi illus-
trated biography, which was begun in the MUSICAL
COURIER of December 13, there is a picture of the
composer's beautiful villa near Busseto (Italy). In

the annotation to the picture we read: "It is under-
stood that Verdi installed many luxuries in this villa,
not so much from his love of them, but that he
might be able to give work to the unemployed."

From the official journal of the American Fed-
eration of Musicians we learn that the federation has
a voting strength of 1,000 in a national convention
and that only four organizations exceed this voting
power—United Mine Workers of America, 4,000;
Carpenters, 3,032; Electrical Workers, 1,420; Paint-
ers, Decorators and Paperhangers, 1,062.

The best wishes of the profession go out to Henry
Souvaine, popular composer of popular music, who
is confined to his bed with severe injuries suffered
when he was run down by an automobile. At the
time of the accident Mr. Souvaine was collaborating
with Louis Untermyer and John Held, Jr., on a
symphonic suite, Jazz City, for orchestra, ballet and
singers.

In an item which appeared in our December 20
issue, page 36, The Choir Calendar, published by
the White-Smith Company of Boston, was described
under the heading of The "Church" Calendar. This
is a booklet describing anthems for Sundays, feast
days and other special occasions according to the
use of the Protestant Episcopal Church in the United
States of America, compiled by George Henry Day,
all of the anthems in this compilation being pub-
lished by the White-Smith Company. The title is
not The Church Calendar, but The Choir Calendar.

Yehudi Menuhin's conquest of the musical world
seems to be complete when six of the leading Euro-
pean orchestras have declared their readiness to act
as accompanying instruments at his own concerts
next year. This breaks a long-standing custom in
Europe. The orchestras who will subserve them-
selves to the boy genius are the Hamburg Philhar-
monic, under Karl Muck; the Berlin Philharmonic,
Fritz Busch conductor; the Leipzig Symphony
Bruno Walter; the Budapest Symphony (Ernst
Dohnanyi); the Paris Conservatoire Orchestra
(Georges Enesco), and the Vienna Philharmonic
(Franz Schalk). Yehudi has just returned from a
phenomenally successful ten weeks' European tour.

Writing in the International Musician, the official
journal of the American Federation of Musicians,
Charles P. Howard, president of the International
Typographical Union, says: "The condition from
which the workers, business and industry is now
suffering constitutes a most serious indictment
against our industrial leaders. While there were
being developed methods and machinery by which
one worker would produce as much as many who
had been previously employed, those who control
industry resisted reduction of the work day and the
work week. Their failure to recognize the simplest
and most obvious economic truth is largely respon-
sible for the present condition of depression, bank-
ruptcy and unemployment."

That old and knotty question of residence is the
crux of a suit brought by Mrs. Dorothy Caruso
Ingram, widow of the late famous tenor, for the
recovery of upwards of \$40,000 in taxes which she
paid to the government under protest as extra assess-
ments on the singer's income. The years in question
are 1918, 1919 and 1920, during which Caruso
claimed he was a resident of Italy. The government
contends that during that time he spent the major
part of his time in this country, and that, although
the undeclared royalties on which the tax was levied,
were earned on records made in England and Can-
ada, the originals of the records were made in Cam-
den, N. J. While he claimed to be living in Italy,
it transpires that Caruso made \$254,950 at the
Metropolitan and \$103,273.50 in royalties on Victor
records in 1918. The next year he is said to have
received \$299,500 from the Metropolitan and \$67,-
461.50 from records. The 1920 income is given by
the Assistant United States Attorney as \$220,400
from the opera and \$165,043.45 from the Victor
Company. Small wonder that so many tenors with
exceptional voices are trying to be "Caruso's suc-
cessor"! And how about those astute diagnosticians
who keep saying that opera is a moribund form of
musical entertainment? It's just the same old story
—there's plenty of room at the top. But the way up
is crowded and difficult. Despite the position that
the modernists take with reference to the classical
repertoire, Paderewski, at 70, is playing the same
old Bach, Beethoven, Chopin and Schumann com-
positions to plus-capacity houses, at \$4.40 or more a
seat. It seems that in art what is good remains
good, and it just cannot be killed.

American Works

A movement has been started in Anaheim,
California, to protest against the use almost ex-
clusively of foreign works for symphony concert
programs. The Business and Professional
Women's Club of that city sponsored a resolu-
tion publicly expressing interest in contem-
porary American composers and addressed a
petition to managers and conductors requesting
them to present serious contemporary American
music on their programs. Among those whose
names appear on the resolution are Rufus B.
von KleinSmid, president of the University of
Southern California; Gilmore Brown, director of
the Pasadena Community Playhouse; Gilbert
Brown, editor; Alice Coleman Batchelder, or-
ganizer of Pasadena chamber music concerts;
Charles K. Edmunds, president of Pomona Col-
lege; Walter David, editor Music World; L. E.
Behymer, impresario; Samuel Travers Clover,
editor; Bertha McCord Knisley, music critic;
Sam P. Kraemer, rancher; Walter E. Hartley,
Pasadena organist; Dr. O. R. Mason, Los
Angeles; Ernest C. Moore, president of the
University of California at Los Angeles;
Katherine B. Peeples, University of Redlands;
Kate E. McCullah, director of Orange
County School of Fine Arts; Ruth Taunton,
newspaper writer and president of the
organization presenting the petition; Hans
Thorston, Pacific Coast musician; Carl S.
Thomas, Pasadena business man; Baroness
Nadia De Starkenberg of Pasadena; P. J. Wei-
sel, oil magnate; D. C. Vianfoni of Santa Ana.

The petition was presented after Roy Harris
and Behymer had spoken upon the potential
great music in this country that will flourish
when the native composer is given the same en-
couragement that we give composers from
abroad.

No doubt the idea is an excellent one, but
what seems to be chiefly needed is public educa-
tion. We all know how little interest there is
among concert audiences in American composi-
tions. At the same time, conductors need in-
formation concerning American works of
interest and importance. This sort of infor-
mation is now being supplied by a recent pub-
lication by the International Society for
Contemporary Music, American Section, en-
titled American Composers of Today, listing
works, publishers, instruments needed for their
performance, duration, and public perform-
ances. Roy Harris is included in this list with
seven works and many American and European
performances.

As already said, the important thing is the
education of the American public, which is af-
flicted with a peculiar psychology which receives
almost every foreign work with open arms (and
open minds) but condemns American works in
advance, unheard. A glaring instance is the
reception of the company which toured with
Deems Taylor's opera, The King's Henchman.
Surely no work could have been better adver-
tised. From the time Taylor was commissioned
by the Metropolitan to write it—an unheard of
thing!—it was a sensation; yet there was not
enough curiosity outside of New York to make a
financial success of the tour. It is reported that
audiences were mostly small—which means that
the work was condemned unheard. What else
can it mean, since the work was a success in
New York?

There is, so far as this writer knows, no single
symphonic composition by a native American
that has won such unqualified success that it has
become a regular feature of the repertory of our
orchestras, as have certain symphonic works by
European composers. Does this mean that the
American works do not exist? Hardly! It
means that when the works are played the public
shows so little interest in them that the conduc-
tor does not care to risk a repetition.

When the public makes its desire to hear
American works felt, conductors will perform
them. And how is the public to make its wish
felt—if it has such a wish? By expressing it in
no uncertain terms to the financial backers of
the orchestras—in other words, those who pay
the bills. If the management insisted upon a
certain proportion of American works, conduc-
tors would find the works and give them.

But it is, in the end, only the public that can
do this, and the public appears to be quite indif-
ferent.

Educate the public!

VARIATIONS

By the Editor-in-Chief

Recently I picked up in a Madison Avenue bookshop, some old volumes of the *Vie Parisienne*, of the years 1881-1883, containing much characteristic and interesting musical matter.

The appended scherzo (from one of the 1881 sheets) is called "Musical Alphabet," and although written only fifty years ago, shows startling differences from our modern musical way of thinking.

For instance, the praise of Gounod might seem to us a trifle overdone; the adulation of Meyerbeer, a bit cloying; the terror of Wagner, slightly ridiculous. The coolness toward Berlioz, the omission of Bach, Handel and Chopin's larger works, the supercilious treatment of Mozart, and the assertion that it took the French to appreciate Weber properly—all those phases of this typical bit of Gallic tomfoolery will be highly diverting to 1931 readers:

AUBER—Worthy personage. Enthusiasm superfluous when listening to his music. It is sufficient to speak of him with respect.

Chief works: There are too many to be mentioned in detail. It is well to remember that whatever is not by any one else is by Auber.

Remarks for conversation: "A decidedly French talent." "What facile invention." "What fresh sparkling motives."

Attitude in listening: "It is permissible to be inattentive and even to speak; to cough, blow one's nose, and use the lorgnette freely. Indeed, one may go to the length of trilling an accompaniment to the tunes sung on the stage."

BEETHOVEN—A mighty genius! One must bow in reverent awe! There is no contradicting his power! He is great, and that ends the matter. Beethoven is played by some of the great pianists and played at by all the amateurs.

Opinions: "Wonderful." "As vast as the world." "Gigantic." "Titanic."

BERLIOZ—"Tremendously interesting." "Bizarre." "A bold colorist."

Caution: While listening, clasp the hands convulsively and look about you wildly. Stuff your ears with as much cotton batting as possible.

CHOPIN—"What witchery." When hearing one of the nocturnes, turn the eyes upward until they disappear under your hair, à la Sarah Bernhardt, when she recites amatory verse. Allow a somewhat bitter smile to play upon your lips.

DAVID (Félicien)—His "Lalla Rookh" is performed occasionally to the great delight of the public, which thus is enabled to get to the sunny magical Orient without much cost.

Remarks: "One would imagine one's self to be there." "Can you not hear the tread of the camels?" "Don't you see the Fata Morgana?" "Clouds of dust, as it were." "Now the caravan passes." "How sultry it is."

Caution: If possible, cross the legs in Arabian fashion while listening.

DELIBES—It all depends. Viewed separately, the details are perfect, but the whole is monotonous. He was most happy in his ballet music. It is safe to call "Coppelia" his masterpiece and to assert that he never will duplicate it.

Caution: A soft "Delightful" should be emitted from time to time by the listener.

GOUNOD—He conquers the world. His chief works are "Faust," then "Faust," and once again "Faust." No civilized center is without Gounod. He holds the stage in triumph. He will be heard until the end of time. Everybody sings Gounod, everybody knows him by heart.

Remarks: Say anything transcendental that occurs to you. Begin with "ideal" and end with "godly."

Caution: Murmur in ecstatic delight the articulated sounds "mmnoon," "nnounm," etc., like one intoxicated with rapture.

HALEVY—Just mention "La Juive."

MOZART—One either admires him to the point of insanity or else considers him uninteresting. Some say "What a genius!" the rest claim that he had a childish nature and an excellent digestion. Mozart is heard whenever a well-formed baritone wishes to show himself as Leporello, and—worst of all—whenever a pair of sisters play his symphonies and sonatas in four-handed piano arrangements.

Remarks: "How vivacious." "The acme of sprightliness." "These melodies, so simple, direct, clear, . . . clear, direct, simple, . . . clarity, directness, simplicity."

MEYERBEER—No adversaries. All the world is unanimous in his admiration. His operas dominate the repertory.

Remarks: "True theater music." "What richness of sound." "Grandiose." "Marvelous knowledge of stage craft." "Mighty." "Irresistible rhythms."

MENDELSSOHN—A classical star. Why? Never mind; in spite of his romanticism he is classic.

Remarks: "What esprit!" "What unerring taste!" "What delicate melancholy!" "What a scherzo!"

PAER—"He was director of Louis Philippe's music." "And he is dead?" Ah, 'tis a thousand pities, a thousand pities.

Caution: None necessary, for you never will be obliged to hear his music.

ROSSINI—Heap on praise! The "swan of Pessaro," the creator of "Tell."

Caution: At every third measure, applaud and yell "Bravo, bravi, brava."

SCHUBERT—A dear, sad, sweet, dreamer.

Remarks: "What deep feeling." "Elves dance on fairy feet." "Shadows flit through the air."

Caution: The eyes should be filled with silent tears.

WEBER—The Germans find him dull and leave him to us. The scene in the wolf's cave is one of the best stage-sets we have at the Opera.

Remarks: "How romantic." Never ask your neighbor: "When does the ballet begin?"

WAGNER—As a Frenchman you must detest him in proportion to the degree of your patriotism. As a listener, the matter of your detestation will be fixed by your powers of endurance.

Chief works: "Rienzi," "Tannhäuser," "Lohengrin," "Nibelungen."

Remarks: "My ears hurt." "Heavens, I believe I'm going deaf." How to listen to Wagner: Leave the hall.

American composers complain of European competition but do nothing to stop it. They should take a leaf from the book of their commercial compatriots. The proper procedure for the American composers is to form a giant trust, put all the European musical creators under contract to deliver their entire output, and then burn it to a crisp, or sink it to the bottom of the Atlantic. That done, the American composers could control the world's market for their kind of music.

Perhaps Edison and Ford are, respectively, our American Beethoven and Wagner, if it is true, as "Eep" says, that "the hum of machinery is our national music." Conservatories should put in a steel riveting and drilling course, and concert managers ought to utilize the idea for recitals. I am enabled to recommend for their consideration a great virtuoso who practices near my dwelling place—to be exact, at Seventh Avenue and Fifty-seventh Street. He begins his operations early and ends late. His technic is horrendous and his tone awe inspiring.

December 18 marked the anniversary of the birthday of Edward A. MacDowell, and the occasion moved Helen Corbin Heintz, Washington (D. C.) pianist, to send this department a most interesting communication. She says:

"As a pupil of MacDowell, I often witnessed unusual incidents in connection with his work and his home life.

"One of the master's most trying harassments was when persons insisted on playing his compositions for him, and particularly when they offered them in 'original' interpretations.

"On a certain morning when I went for my lesson in New York, I was horrified to hear someone in the music room murdering the beautiful Keltic Sonata. Then Mrs. MacDowell told me it was a woman—whom they did not know—who had bombarded MacDowell with letters, insisting upon making a special trip to New York to play his own Keltic Sonata for him. MacDowell had protested in every way he could think of, hoping to dampen the ardor of this unwelcome visitor.

"The lady came in spite of everything and stayed and stayed. After an interminable time, the noise—I will not call it music—ceased, and the visitor departed.

"Then the storm broke! MacDowell came back to where we were, all unstrung and plainly showing

the agony he had been through. He paced up and down, clasp and unclasp his hands, chopping off his sentences, and drawing in his breath between his lips—all habits of his when keyed up, which were more expressive of the tension of his keenly sensitive nerves than the most violent outburst could have been.

"One of the things we were able to gather from what he hastily told us was that the woman had discoursed to him on interpretation and had woven a story, from her own imagination, around the Keltic Sonata, the purport of which was miles away from MacDowell's mind when he composed the Sonata. Then, too, he went on, her hands were not clean—MacDowell was neatness itself—and the piano keys must be washed immediately. Whereupon, we proceeded to the music room, and Mrs. MacDowell cleaned the keys.

"Meanwhile with her unflinching tact and understanding of how best to soothe her husband, Mrs. MacDowell told some amusing stories about numerous cranks who had come to MacDowell with schemes of all sorts. One man insisted he knew how many more original melodies could be written—he had estimated just what combinations of tones were left to be used—and he was willing to sell all these melodies to MacDowell for a certain sum.

"At last MacDowell's sense of humor, which was always keen, came to the rescue. The atmosphere cleared and in a little while he was even able to refer to the intruder of that morning with some degree of amusement."

New York, December 20, 1930,
207 West 70th Street.

Dear Variations:

In the always interesting Variations columns of a recent issue of the *MUSICAL COURIER* I read with great amusement an article concerning the loan of a violin by Henry Ford to a gifted young lady for her public appearance.

Mr. Gabrilowitsch, in the full kindness of his heart raises the auto magnate into the gallery of patron-saints of art, which he is not. Nor is he a benefactor or a philanthropist.

Mr. Ford is reputed to be a collector of out-of-date, broken-down vehicles, (considered by others junk) also of all kinds of relics and antiques. The violin in question is undoubtedly classified by him as an antique and not as a "work of art." He does not care for art at all; at least so it was reported a long time ago. Any violin dealer would have cheerfully done a similar act without demanding the purchase of the instrument.

It is Mr. Gabrilowitsch who deserves the credit. He is the real benefactor, because he used his influence to obtain the loan of the violin.

History informs us that Paganini, in his early youth, also received the loan of a fine Guarnerius for a concert appearance from M. Livron—a French merchant. It is also recorded, however, that after hearing Paganini, the merchant presented the instrument to him, which became his "war-horse" throughout his career.

Mr. Ford might well copy Mons. Livron's example and become a real art patron without the danger of losing his prestige as a master mechanic and financial giant.

Very truly yours,

VICTOR KUZDO.

A few years ago, the newspaper boys spoke of New York as being "opera mad." Now the phrase has changed to "opera crisis." At the dinner which The Bohemians gave in honor of Artur Bodanzky last Sunday evening, that conductor made an eloquent plea in behalf of the great standard operas, and said that we would have to bear with them for some time to come, as none of the new works are worthy to take the place of the old. "Some of the singers declare that they are through with opera," added Bodanzky, "but the truth is, that opera is through with them."

Gentlemen do not always prefer blondes. See what Radames thought of Aida, and how Vasco loved Selika.

The pterodactyl never has reappeared, but Bach has come back with a vengeance.

Willem Mengelberg, who has been conducting concerts successfully in Rome of recent weeks, broke another lance for Mahler in a London Daily Mail interview not long ago.

Mengelberg says in the article that whenever he hears Mahler disparaged he inclines, in a spirit of defiance, to call him his favorite composer, and to look upon him as "the Beethoven of modern times," whose day "is surely coming as soon as the mass of people has been given a chance to know Mahler's music."

Mahler was a man of his age and that age must be regarded as democratic, declares Mengelberg, and continues:

He is its representative as the composer of what is really popular music. By that I mean not what is commonly known as popular, that is, vulgar; I mean a music of such sincerity and profundity of feeling that people in general recognize their own feelings, glad or sorrowful, reflected

or idealized in it, even though they have no technical standards or means of analysis.

That is the public Beethoven and Wagner had while cold-blooded connoisseurs were still humming and hahing. Bach has that public today—a public that couldn't define a fugue but knows great music by the "feel" of it.

Mahler has that public in Amsterdam, where the announcement of any one of his symphonies brings the biggest crowds to popular concerts—yes, and makes them think lightly of waiting for hours in the snow. In America, too, I have conducted Mahler with more and more acceptance, in spite of the newspapers.

The favorite symphony in America is the Fifth, which I am told is unknown here in England. The cause of this special popularity? All Mahler's nine symphonies are beautiful, and I could not say that I have a special favorite. But the Adagietto from the Fifth has been recorded for the gramophone; the disc has sold in tens of thousands, and now those who have heard the one movement want to hear the rest of the work.

Much more could be said of Gustav Mahler, but I must use my last few lines to bring home the fact to the British musical public that they are losing much—an immeasurable deal!—by cold-shouldering Anton Bruckner, about whom a chapter could be written. And after that, a chapter on the underrated works of Liszt!

Music critics of New York will give a concert at the Barbizon Plaza on Tuesday evening, December 30, for the benefit of needy musicians; prominent artists will serve as ushers; and concert managers are to write the newspaper reviews. It is rumored that the critics have made sure of applause by engaging a paid claque.

The first movement of the musical season is finished; the second movement will begin January 1; the scherzo, or third movement, is the joyous dance of the critics over the dying concerts and operas in late spring; the finale is for wind instruments, the farewell tootings of the steamship whistles as they bear off the musical artists for their summer in Europe.

I had to talk to some children about music last week (Walter Damrosch and Ernest Schelling, please excuse). It was the most difficult job that ever fell to my lot.

Herewith affectionate thanks to the many readers of the *MUSICAL COURIER* who have gladdened this desk with their thoughtful and kindly holiday greetings, most heartily reciprocated by

LEONARD LIEBLING.

Wozzeck for Philadelphia

From Philadelphia comes the extraordinary news that Alban Berg's sensational opera, *Wozzeck*, is to be given under the direction of Leopold Stokow-

ski by the Philadelphia Grand Opera Company on March 19. One cannot print this news without reflecting on the lack of interest that American organizations, taken as a whole, show in the production of important works, whether American or foreign. One for the most part waits in vain to hear the interesting novelties that become familiar all over Northern Europe. Mr. Stokowski is not only a great conductor, but a modernist as well, which is fortunate for America. The note from Philadelphia says that this will mark "an epochal event in the history of opera in this country,"—which is a fact.

When Is an American Not an American?

The recent performance in Paris of Calkins Poems, op. 28, by Tadeusz Jarecki, at a concert given by the Association of Young Polish Musicians, and also the tour of Louise Llewellyn Jarecka under the sponsorship of the Polish Committee on Artistic Relations, raise interesting questions. Soon after he arrived in America, a quartet by Jarecki was published by the Society for the Publication of American Music. Jarecki is American, but continues to be Polish, even adhering to the un-American custom of terminating his name with an "i," his wife's with an "a."

It is the old story of the claim by France that Cesar Franck was French, and reminds one of the biography of Handel, which says that, although Handel lived in England for many years, it would be absurd to call him an Englishman. No American would have the effrontery to boast that the great Ernest Bloch is American—we only wish he were!

After all, this matter of nationality, so far as music is concerned, is of no importance. But if a musician is to be offered preferment because he is an American, it might be well to find out first if he is really American. Many of our foreign born Americans have withdrawn from every foreign allegiance.

Krueger's Successful Year

From Seattle reports it can be judged that Karl Krueger is having an unusually successful season with his orchestra. The orchestra has been praised in the past, but the praise this year is even more enthusiastic than it has been in other seasons since this orchestra was placed in the capable hands of Mr. Krueger, its energetic and brilliant leader. Fortunately the present season has been brilliant, not only artistically but also materially. The house has been crowded at every concert, which is not at all surprising, for it is a well known fact that Amer-

icans invariably patronize a good thing when they are offered it.

Goossens

The selection of Eugene Goossens as conductor of the Cincinnati Orchestra and the Cincinnati May Festival is cause for no surprise. Goossens proved himself to be a musician of outstanding merit long before he came to America, and since coming to this country he has become one of the leading figures in American music life. Wherever he has appeared he has invariably made the same striking favorable impression not only by his musicianship but by his magnetic personality as well.

Goossens comes from a musical family and was himself a sort of prodigy. He is only thirty-seven years old now and he began his professional career so early that he was well known in England before he was twenty. One of his early works dates from the age of eighteen.

He may be said to have begun his professional career as violinist in the Queen's Hall Orchestra, London, under Sir Henry Wood, but he very soon rose from this position to that of a conductor, beginning with the conducting of one of his own works each year with the Queen's Hall Orchestra. It is said that Sir Thomas Beecham discovered his talent in this direction. He was a conductor with the Beecham Opera Company for eight years, acting as guest conductor also in many important concerts and festivals.

Goossens was one of the early modernists, although his own music is never hyper-modern. He says himself that his modernism never goes beyond that of 1905, but that is scarcely an exact picture of the case. However that may be, his tendencies have been that of the generation to which he himself belongs, and he has given much aid to contemporary musical talents by arranging for performances of their works and conducting them. Since coming to America Goossens has been closely identified with modernistic societies in this country. His own very modern opera, *Judith*, after having been successfully given in London, was performed under his direction in Philadelphia last year. It caused a sensation.

It is only just to remark that Goossens as a conductor never presses for performances of his own music. In this way he shows even too much modesty, and yet it is decidedly commendable and reflects his good judgment. In making the announcement of Goossens' engagement, Herbert G. French, director of the Cincinnati Institute of Fine Arts, said: "We feel we are most fortunate in securing Mr. Goossens' services for the future, and are looking forward with confidence to the further development of the orchestra, and to a most agreeable relationship with its new conductor." Undoubtedly, this will be the case.

Goossens' very wide taste in music, his masterly conducting of the classics, his intimate knowledge of the orchestra and everything concerning it—the knowledge of an orchestra man and a composer—his strong sympathy with the moderns, and his eminently sane judgment concerning the value of works both classic and modern, are elements which lend to his directorship a superlative value.

Music and the Child

The Child Study Association of America has prepared a book with the above title. It is full of wisdom and should serve as a useful guide to those who wish rather to cause children to love music than to hate it. The book especially urges that children should not be pushed beyond their natural power of absorption. The plan is to preserve in later years the child's first spontaneous enjoyment in hearing and making music. The fact that all children love to make noises with drums or other percussion instruments, or with whistles or pipes or anything else that comes handy and is loud enough, is developed and made use of. With a little guidance, children may be taught to control these instincts and to perceive the association of these noises with real music. The idea is not to make professionals, but amateurs and music lovers, and the plan is to preserve to children as they grow up all of their early musical impulses and to develop these impulses without a break between youth and age.

New American Work to Be Played

Perhaps one should not speak of it, but it comes to our ears that Koussevitzky has accepted a new piano concerto by Harold Morris, and that it will be played with Mr. Morris as the soloist in the near future. This is a brilliant modern work, decidedly dissonant in parts, but extremely interesting. The thematic material is of the best and the development of it that of a gifted and skilled composer.

Mrs. Coolidge's Aid to Music

The American Mercury gives its readers an article by Alfred V. Frankenstein, entitled "Elizabeth Sprague Coolidge: A Record." Some of Mrs. Coolidge's activities are enumerated, among them her establishment of a pension fund for the Chicago Symphony Orchestra and her contribution to the construction of the music building of Yale University. Her famous chamber music activities seem to have begun on South Mountain in Pittsfield in 1918, and became known as the Berkshire Festivals. They were given annually at Pittsfield until 1924, when they were transferred to the Library of Congress and taken care of by the Elizabeth Sprague Coolidge Foundation, administered by the music division of the Library of Congress. Mrs. Coolidge built an auditorium adjoining the music division of the Library of Congress, and there the festivals are now held. This, however, has not ended the outside activities to which Mrs. Coolidge has given her support. As will be recalled, she gave a festival in Chicago last October. She has given festivals in various parts of Europe, and in a good many cities in America. She organized the Berkshire Quartet, the South Mountain Quartet and the Elshuco Trio, and she has commissioned numerous compositions for performance at her various festivals. She has recently gone into publishing with the issuance of Loeffler's setting of the Cantic of the Sun. Among Mrs. Coolidge's most important benefactions, in addition to the works commissioned, are the prizes offered, all of which were international. A list is here appended.

COOLIDGE COMMISSIONS

Paul Hindemith—Konzertmusik for piano, brass and harps.
Eugene Goossens—String sextette.
Conrad Beck—Concerto for string quartette and orchestra.
Maurice Ravel—"Chansons Madécasses" for voice and small orchestra.
Gabriel Pierné—Trio for flute, cello and piano.
Arthur Bliss—Quintette for oboe and strings.
Ottorino Respighi—"Trittico Botticelliano" for small orchestra.
Arnold Schönberg—Third quartette.

Ildebrando Pizzetti—Trio.
Henry Eichheim—"Japanese Nocturne" for small orchestra.
Carlos Salzedo—"Pentacle" for two harps.
Albert Roussel—Trio for flute, cello and piano.
Charles Martin Loeffler—Partita for violin and piano.
Rebecca Clarke—Rhapsody for cello and piano.
Leo Sowerby—Trio for flute, viola and piano.

FOUNDATION COMMISSIONS

Charles Martin Loeffler—"Cantic of the Sun," for voice and small orchestra.
Henry F. Gilbert—Suite for small orchestra.
Frederick Stock—Rhapsodic fantasia for small orchestra.
Howard Hanson—Quartette.
Igor Stravinsky—"Apollon Musagètes" (ballet).

COOLIDGE PRIZES

1918: Tadeusz Jarecki—Quartette.
1919: Ernest Bloch—Suite for viola and piano.
1920: G. Francesco Malipiero—"Rispetti e Strombotti" for quartette.
1921: H. Waldo Warner—Trio.
1922: Leo Weiner—Quartette.
1924: Wallingford Riegger—"La belle dame sans merci," for voice and instruments.
1926: Mario Pilati—Sonata for flute and piano.

COOLIDGE FOUNDATION PRIZES

1926: Albert Huybrechts—Sonata for violin and piano.
1929: Josef Hüttel—"Divertissement Grotesque" for five winds.
(The prize offered by the Foundation in 1928 was not awarded because the judges felt that no work worth it had been submitted.)

INTERPRETERS INTRODUCED BY MRS. COOLIDGE

The London String Quartette.
The Wendling Quartette.
Harold Samuel.
The Roth Quartette.
Lionel Tertis.
Emma Lübecke-Job.
The Brosa Quartette.
Harriet Cohen.

INTERPRETERS INTRODUCED BY COOLIDGE FOUNDATION

The English Singers.
The Rosé Quartette.
The Pro Arte Quartette.

THIS, THAT, AND THE OTHER THING

ACCORD AND DISCORD

Among Musical Courier Readers

(Readers of the MUSICAL COURIER are invited to send contributions to this department. Only letters, however, having the full name and address of the writer can be used for publication, although if correspondents so desire only their initials will be appended to their communications. Letters should be of general interest and as brief as possible.—The Editor.)

Advocates Unified Musical Scores for Motion Pictures

La Mesa, Calif., December 10, 1930.

Editor, Musical Courier:

I wish to thank your editors for giving so much space to the discussion of my recent article on music in sound pictures which appeared in the October and November issues of The Music World.

I heartily disagree with you, however, when you say that it does not matter what kind of music we have in motion pictures. I think it matters very much insofar as the influence of motion pictures for good or evil is concerned. Don't forget that more people see what is to be seen and hear what is to be heard in cinema palaces than is seen or heard in concert halls. It is true, as you contend, that if one wishes to hear real music the concert hall is the place to hear it. At the same time, so long as music must be used, even in a small way in "motion pictures with sound," there is no use in being indifferent towards the quality. I am surprised that any one should close one's eyes to that fact, but you surely have a right to express your opinion in the matter, and I grant you that right most good-humoredly.

You misinterpreted the spirit of my article or else missed some of the points I wished to make, if you think that I am blind to the fact that any sudden and foolish dragging in of a song where it destroys dramatic action is justifiable. You speak as though I might be in favor of such a thing: Surely you missed the following sentence in what I wrote: "It caused them to caustically demand (I am speaking of the critics who reviewed pictures) the killing of the badly spotted or dragged-in theme song," etc., etc., my very point being that such a thing, whether a theme song or any other song when it violated dramatic action was a bad business. In that you and I absolutely agree. Then why have you tried to make it appear in your comment that I might justify such a thing? In that paragraph where I speak of wrongly used music you will find that I am very much against anything but a unified musical score for a picture. I am firmly convinced that had not the studios persisted in cramming down the throats of the public and the critics, the poorer grade of music, music right now would not be where it is in pictures. How can you maintain that the public did "not care for good music in pictures" when they didn't get a chance to hear anything but the very lightest and trashiest stuff? That is exactly the reason most of the sensible critics rebelled and demanded things be changed and that is why the studio managers, in a panic, went to the other extreme and cut practically all music from the sound picture. No real scores have as yet been written for them, and till an attempt has been made in that direction and different methods used, I feel that you should not belittle or disparage any movement on the part of musicians for the improvement of music in sound pictures. As a reader, a subscriber, and an advertiser of many years standing, I ask that you tolerantly study the situation and not take my word or writings alone on the subject. And I hope you will not insist on your doctrine that it does not matter what sort of music

there is in pictures. You do not have that attitude for the concert hall.

Will you please give this letter space in your columns as I feel your comment on my article demands this defense and explanation from me.

With thanks and all good wishes, I am,

Sincerely yours,

CHARLES WAKEFIELD CADMAN

An Overdose of the Wrong Method

New York, December 19, 1930.

Editor, Musical Courier:

I have been greatly interested in Helen Brett's articles, as I have had a similar experience. From an overdose of the wrong method of singing, that is gripping the throat, I completely lost both my speaking and singing voice, the muscles in my neck were to the touch as hard as wood, my teeth and my hair partly turned gray. I was under the care of a throat specialist of great reputation. He prescribed hot applications externally, massage and electrical treatments morning and evening. It was after long and persistent use of the above treatment that my muscles became normal and I finally regained my speaking voice.

JOHN DAVIS.

Orchestra Needed to Play Manuscript Works

New York, December 13, 1930.

Editor, Musical Courier:

At a recent discussion regarding the needs of the American composer, held at Roerich Hall, by the National Federation of Musical Clubs, I did not have occasion to air my views, as there were so many illustrious speakers present who could "orate" more eloquently than I can.

Am enclosing extracts from a letter of mine published in the MUSICAL COURIER, August 7, 1907, and you will agree that the situation is as vital now as then. Exploited more than two decades ago, nothing practical has been done, or even attempted, with the exception of Franz Kaltenborn, whose orchestra tried out MSS. works of American composers twice a week, at the regular rehearsals at St. Nicholas Garden during the summer season. There are millions of dollars available for this purpose; even the good will is not wanting. But the understanding! There's the whole phase in a nutshell,—the understanding! Let some one step forward now and start something.

CLARA A. KORN.

The excerpts referred to in Mrs. Korn's letter read as follows:

"How can any woman produce a successful orchestral work under existing conditions? You write a song, and some accommodating singer will sing it for you and give you the chance to correct mistakes; the same with a piano piece or any other solo composition. But where is the orchestra that will try a manuscript orchestral selection, particularly if it is not at all certain that it is worth trying?"

"Read the Tchaikowsky biography and find out how this great man was assisted in all his work. Neither genius, talent nor perseverance will avail when the opportunity for

development is wanting. What we need is an endowed orchestra whose one and only purpose shall be to try manuscript works of inexperienced composers, and the director of which shall point out the errors in instrumentation and shall expound on the best means for improvement. Any one with the requisite brains and endurance can master the theory of orchestration, but it is impossible to acquire the effect and the best blending of the instruments without practical instruction and practice. Theodore Thomas wrote me, a short time before his death:—The proportions of the choirs of an orchestra of sixty differ very much from an orchestra of ninety, and what would sound well balanced with fifty or sixty men would be choked by ninety. This was news to me at the time, as I had ignorantly supposed that my little suite, Rural Snapshots, scored for twenty-seven instruments, might be effectively performed by any orchestra on earth.

"Most of the great writers for orchestra have been band players, Tchaikowsky being a notable exception. Continually immersed in the orchestral atmosphere, one acquires the knowledge through absorption, and half the battle is won without effort."

Wrong Impression Corrected

Kew Gardens, L. I., N. Y., December 17, 1930.

Editor, Musical Courier:

In a recent issue of your esteemed paper there has appeared an article concerning me in connection with the Schubert Memorial concert of November 21 at Carnegie Hall. The article purported to give a brief review of the performance, although in the course of it there was mentioned the fact that I studied a number of years with Edwin Hughes.

Now to my mind that is grossly unfair to Josef Lhevinne, with whom I have studied for the last six years (four of those at the Juilliard Foundation) and to my mother, who taught me the first five years, as it creates the wrong impression that I am primarily a pupil of Edwin Hughes.

It seems to me that in view of the high standing and reputation for accuracy that your magazine enjoys, it will not be amiss for me to ask you to publish this letter.

Very truly yours,

SASCHA GORODNITZKI.

IN RETROSPECT

It Happened on December 27, 1893

Last Wednesday night Don Giovanni was sung at the Metropolitan Opera House with the following cast:

Donna Anna (specially engaged)

Fursch Madi
Donna Elvira Kate Rolla
Zerlina Sigrid Arnoldson
Don Giovanni M. Lassalle
Leporello Edouard de Reszke
Masetto Carbone
Il Commendatore Vaschetti
Don Ottavio De Lucia
Première Danseuse Santori
Conductor Mancinelli

A very sleepy and slender audience watched the sluggish unravelment of this delightful story set to the most beautiful music in the world.

No More Shoals

In the MUSICAL COURIER of April 15, 1891, the following appeared: "Last Saturday night the Philharmonic Society gave its sixth and last concert of the season, and it was, of course, conducted by Mr. Theodore Thomas, its leader, who has done so much to steer it from the shoals of adversity into the deep waters of prosperity."

Time Will Tell

New York, December 14, 1923.

Dear Mr. Liebling:

Where can I get the 52 Variations you say you wrote? What house published them? I want to get them. I take it they are like the 21 Variations of Beethoven. Thanking you for the information, I am,

Very truly yours,

ALBERT L. BROWN.

We suspect that Mr. Brown is trying to spoof us. Maybe our Variations are better than those of Beethoven, and maybe they are not. Posterity will decide the question. One thing is sure, however, and it is that we were paid more for our Variations than Beethoven received for his.

LEONARD LIEBLING.

WHAT DO YOU WISH TO KNOW?

TICKETS FOR EUROPEAN FESTIVALS

Will you kindly let me know where I may secure tickets in this city for music festivals to take place abroad next summer, especially Bayreuth?—Mrs. C. E. W., New York, N. Y.

Tickets and information regarding European festivals can be secured from the European Festival Association, 119 West 57th Street, New York, N. Y.

SEVENTY PARTS

Of how many parts does the violin consist?—T. A., Wheaton, Ill.

INFORMATION REGARDING OLD VIOLINS

I have an old violin which I wish to sell as I cannot play it. It has the following inscription burned inside: Joh Bapt Schweitzer fecit at Lorman Hleronym Amati Pestina, 1814. I am anxious to know if there is any special value on it.—A. M. S. Plainview, Texas.

Information regarding the value of old violins can be secured from the violin department of Rudolph Wurlitzer Company, 120 West 42nd Street, New York,

or from Emil Herrmann, 161 West 57th Street, New York.

ADDRESS HER C/O N. B. C.

I am writing to inquire as to the present address of Mme. Schumann-Heink, as it is my desire to write her for further information regarding an audition and scholarship.—E. S., Battle Creek, Mich.

Mme. Schumann-Heink can be reached care of the National Broadcasting Company, 711 Fifth Avenue, New York.

A HYMN WRITTEN IN FIVE MINUTES

Can you tell me the name of the minister who is said to have written a hymn in five minutes?—S. L., Ft. Worth, Texas.

Dr. Matheson, and the name of the hymn is O Love That Will Not Let Me Go.

SAXOPHONE OR TRUMPET

Which instrument is more difficult to learn, the saxophone or the trumpet?—F. B., Brooklyn, N. Y.

The difficulties are about equal, the trumpet being harder to blow and the saxophone more difficult to handle in regard to fingering.



MODERNISTIC MUSIC BEGINS TO BEAR FRUIT

Chicago Musical College Orchestra Gives Program

Brilliant Soloists of Week Include Paderewski, Mary McCormic, Myra Hess, Cara Verson and Others — News Notes of Importance

CHICAGO.—One of the most satisfying songstresses before the public today is Mary McCormic. At her first recital of the season here at the Civic Theater, on December 14, a packed house listened attentively to the singer and showered her with plaudits at the close of each number, asking for repetitions as well as encores throughout her interesting program. Miss McCormic has many qualities to win the favor of her audience—good looks, a winning personality, excellent enunciation of the English, French and Italian languages, and a voice of rare beauty which is used with consummate art. All those qualities were in evidence at her recital, and they explain her success here as well as in the many cities visited by this fine artist since she has rejoined the Chicago Civic Opera, in which organization she is regarded as one of the stars.

Her program included songs by Donaudy, Pergolese, Catalani, Charpentier, Bantock, Willard Sekberg, Frederic Hart, Sinding, Dvorak, Debussy, Ravel, Chabrier, Vaughan Williams, Rimsky-Korsakoff, Warford, Kramer and Fay Foster. The recitalist had the good fortune of having as accompanist, Willard Sekberg, whose loneliness is a song that should be inscribed on many other programs than on those of Miss McCormic, who sang it with much feeling and who shared with the composer the success awarded the number. A very fine recital!

PADEREWSKI

It seems puerile at this time to analyze a Paderewski recital. Suffice it to state here that four thousand people were on hand to fete the veteran master and to enjoy his program to the limit. The Civic Opera House, where the concert took place on December 14, which only recently harbored the same artist, was again packed and since other concerts which took place on the same afternoon were well patronized, it would seem that the present depression does not affect those artists who are popular.

MYRA HESS

Myra Hess also belongs to that category of pianists who have an army of followers wherever they appear. Though her competition on this Sunday, December 14, was unusual, she nevertheless had a large audience at the Studebaker Theater. In choosing the Cesar Franck Prelude, Fugue and Variation as arranged by Harold Bauer, the Bach Italian Concerto, Brahms' Variations and Fugue on a Theme by Handel, the Chopin Nocturne No. 1 and six Chopin Etudes, Miss Hess had arranged a most taxing program. Though she had set a difficult task for herself, she proved well equal to it and played as vigorously and beautifully at the end of the program as at the beginning. Combining masculine strength and force in dynamic passages with feminine delicacy and charm in pianissimo, dash and brilliance with grace and loveliness, and producing a tone that is at all times of beautiful quality, Miss Hess is a pianist of rare parts, a fact that did not escape her enthusiastic audience.

ROBER-DE BOUZON

Georgia Kober gave a joint recital at the Playhouse, also on December 14, with Marcel Roger de Bouzon. The well known Chicago pianist gave admirable account of herself throughout the program, winning the appreciation of her listeners.

CHICAGO MUSICAL COLLEGE ORCHESTRA

Orchestra Hall held a large audience on December 14, for the concert given by the Chicago Musical College Symphony Orchestra and several soloists. Under the able direction of Leon Sametini, the orchestra gave good account of the Berlioz Roman Carnival Overture and the Rimsky-Korsakoff Scheherazade Suite, besides supplying excellent accompaniments for the soloists.

Leonard Sorkin was heard to advantage in the first movement of the Lalo Spanish Symphony for violin. In Miriam Ulrich, the first movement of the Beethoven C minor Concerto had an excellent interpreter who has been trained by Edward Collins. Irene Palmquist sang the Adieu Forêts aria from Tchaikovsky's Jeanne d'Arc with understanding. Carl McGuire proved talented both as composer and as pianist in his own Concertino. Louis Augustine, student of Leon Sametini, played well the Chausson Poeme for Violin and Orchestra.

Marie Healy sang beautifully and with telling effect Ah fors' e lui from Traviata, and Wanda Paul brought the program to a close with a brilliant account of the Paderewski Polish Fantasy. Miss Healy is from the Frantz Proschowski class and Miss Paul from that of Rudolph Ganz. It was a program that demonstrated well the unusually fine training received at the Chicago Musical College under some of the most eminent and finest teachers in the country.

PRO MUSICA'S CHICAGO CHAPTER

Also on December 15, at the Cordon Club, the Chicago chapter of Pro-Musica gave a program with Theodora Troendle, Alice Phillips, Jeanne Boyd, Cara Verson, Herman Felber and Leo Podolsky as soloists. Due to other duties we were able to hear only Cara Verson, who played Szymanowski's Scheherazade and Malipiero's Masks That Pass. If memory serves us right, Miss Verson was the first to introduce Szymanowski's piano numbers in this country about seven years ago and she played the Malipiero number for the first time here. Miss Verson has made a reputation for herself as a fine interpreter of the modern composers and she played the two numbers in such a fluent manner, with such dexterity and ability as to explain the vogue she is enjoying not only here but throughout the country. The musical audience on hand was not slow in showing its approval. It will be interesting to hear Miss Verson in her own recital at Orchestra Hall foyer in January. Her program will be made up solely of moderns.

CHARLES L. WAGNER HERE

Among the welcome visitors at this office during the past week none had more interesting things to relate than Charles L. Wagner, manager of celebrities and American "wit."

WOMAN'S SYMPHONY ORCHESTRA

Many probably wondered why the concerts so far this season of the Woman's Symphony Orchestra of Chicago, of which Ebba Sundstrom is conductor, have been conducted by a man, Max Bendix. The answer was made known this week in the announcement of the birth of a nine and one-half pound boy to Ebba Sundstrom.

The second concert of the Woman's Symphony included the Henry Hadley D minor Symphony, the Serenade for String Orchestra in D minor by Volkmann and Mousorgsky's Night on Bald Mountain. The soloist of the night was Hilda Burke, Chicago Civic Opera soprano, who sang Pace, Pace mio Dio from Verdi's La Forza del Destino and the Ballatella from Leoncavallo's Pagliacci.

The good work of the orchestra at its first concert under the direction of Max Bendix and the soloist of the night must have been responsible for the packed audience assembled on December 15 at the Goodman Theater. Be it for those or for other seasons, the Woman's Symphony Orchestra's second

concert was so well patronized as to prove anew that there is a place for such an organization here. The women played Hadley's Symphony with great enthusiasm, every department deserving praise, even the brasses, which here and there were a little more bombastic than mellow.

Miss Burke sang with her familiar artistry and was the recipient of prolonged plaudits and numerous bouquets. Miss Burke is as much at home on the concert platform as she is on the opera stage. She looked beautiful and sang likewise.

Max Bendix has long been recognized as a fine disciplinarian, and under his efficient baton the orchestra played with gusto and gave excellent accompaniment to the soloist.

ELLEN KINSMAN MANN PRESENTS PUPILS

A group of well trained singers were presented by their efficient teacher, Ellen Kinsman Mann, in recital on December 16, at the Mann Studio. A well known voice instructor, Mrs. Mann has a large following here and many of her pupils are making names for themselves in the professional field. She has one of the largest voice classes in the city and the fine singing done by the group of students heard on this occasion is ample reason for that. Each participant in this program showed the result of excellent training and reflected credit on their illustrious mentor. Orma Ewing, Helene Kelley, Muriel Ratcliffe, Merle Benedict, Edith Ellsworth, Doris Morand, Adaline Bullen, Esther Curtis Ament, Edith Mansfield, Kathleen Strain and Anita Foster furnished the program, which comprised American, English, German, French and Italian numbers.

JEANNETTE COX.

Jan Smetelin Sails for Home

Jan Smetelin, after a brief introductory tour of America, sailed for home on December 15. Upon his arrival he will play immediately in The Hague, on December 26, starting there a tour which will take him through Holland, Germany, England and Scandinavia. In the course of his German tour he plays with the Dresden Philharmonic Orchestra. In Scandinavia his tour will occupy six weeks.

He said he liked New York immensely, and altogether had such a good time in America that he hated to leave. He returns next November for a longer tour. During the present visit Mr. Smetelin played four times in New York, four times in Boston, went as far south as Gulfport, Miss., southwest as far as Tulsa, Okla., and into the northwest as far as Moorhead, Minn. He gave a recital in Chicago, played in Mishawaka, Ind., and Chambersburg, Pa. He also broadcasted over WEA.

During his stay in Chicago, Mary Garden invited him to attend a rehearsal of Hamilton Forrest's new opera, Camille (it had its premiere last week.—Ed.), and he was delighted with the orchestration and said that Mary Garden's performance was extraordinary.

Mr. Forrest has dedicated to Smetelin a composition which he has written for piano and orchestra, entitled Panorama. After the Forrest manner, it starts with a habanera and ends with a fox trot, besides having in it many passages of jazz. There are three saxophones in the orchestration. The first performance of this work will probably be next fall, in America.

Mr. Smetelin's success in America was very remarkable. Not only did he have an unusually extended first tour, but he won the press as well as the public. The Chicago Daily News said of him that he emerged at once as one of the commanding figures upon the pianistic horizon. "He is a true virtuoso, and virtuosity depends as much upon personality as upon its other primary concomitant, skill. Mr. Smetelin's skill is fabulous; his personality discloses itself in astonishing wise—through the dreamy poetry of his playing."

"His tone is quite peculiar to himself; it is marked by the same sort of gleaming gentleness which sets Mme. Galli-Curci's tone apart from that of every other coloratura soprano."

The Chicago American—that is, Herman Devries—compares Smetelin with Raoul Pugno, saying that "he has Pugno's beautiful smoothness of mechanical execution, the velvet scale and run, the delicacy of touch and charming tone, as well as the resounding and resonant power which is never at any time exaggerated." The New York Sun of November 8, after Smetelin's second Carnegie Hall recital, said that his playing called for a reiteration of those qualities which established him as a pianist of unusual merit. Further on the writer says that Smetelin's playing is a lesson in style and taste. The New York Post calls him a pianist of distinctive quality, and adds that his playing had character, "the genuine expression of a forceful man."

Erb Heads Department at N. Y. U.

J. Warren Erb has been appointed director of the instrumental department at New York University, New York. His assistants will be: Paul Stoeving and Saul Abramovitch,



Strauss-Peyton photo

J. WARREN ERB

violin; John Amans, flute; Gustave Langenus, clarinet; and Albert E. Clarke, the brasses.

The Orchestral Society of New York University, of which Mr. Erb is conductor, presented its first concert in the Auditorium of New York University on December 18. Works by Haydn, Purcell and Mozart comprised the program. This orchestra is made up of seventy music students of the university.

Irma Swift Pupil's Success

Nan Brown, artist-pupil of Irma Swift and well known Scottish soprano, appeared at the reunion given by Peebleshire at the Hotel Wellington, New York. She was so well received that she was immediately engaged for their gala concert next season. Her program consisted of Scotch and English songs and of two duets with William Melvin, tenor.

Notes of the Etelka Gerster School

Two artist-pupils of Berta Gerster Gardini have been chosen by the distinguished composer, Margaret McClure-Stitt, to sing her songs at two concerts given by the music department of The Art Center. Lydia Dozier, coloratura soprano, was chosen for the concert in Cincinnati, and Verna Carega, mezzo-soprano, for the concert in New York.

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Myra Hess Royally Welcomed in Oberlin Makes Fourth Appearance in Six Years—Other Notes

OBERLIN, OHIO.—Myra Hess played in Oberlin for the fourth time in six years on November 18. As on former occasions she completely captivated her audience. Beginning with the Bauer-Franck Prelude, Fugue and Variation, Miss Hess held before her hearers the exquisite ethereal charm and the intense spiritualism of this composition which is so characteristically Franckian. The Italian Concerto by Bach and the Brahms Variations and Fugue on a theme by Handel were both well played and enthusiastically received. The Brahms composition demands the mind and technique of an artist, and in her hands every detail of beauty was unfolded gloriously. A Nocturne and a group of Etudes by Chopin ended the program. Miss Hess added a generous number of encores.

Bruce Benjamin, tenor and artist-teacher, who has recently come to make Oberlin his home, gave a recital consisting of songs by Hugo Wolf and Brahms, in Warner Hall on November 20. Mr. Benjamin has specialized in the singing of German lieder and the works of these composers in particular. A large audience of students and faculty received this program with unusual enthusiasm. Axel Skjerne was the accompanist.

On Thanksgiving evening the faculty of Oberlin Conservatory gave the annual party for the students. The staid walls of Warner Hall were again transformed by the addition of many living room accessories and the hall resounded with music other than that of Bach, Beethoven and Brahms. Dancing and the presentation of a group of short plays provided entertainment.

Madelaine Emich '30 a graduate student presented an organ recital in Finney Chapel on November 17. Her program consisted of the Widor Symphonie Romaine, two Bach Chorale Preludes, and shorter compositions by Andrews, Reger, Vierne and Lemare. G. O. L.

The Melrose Tercentenary Musical Festival

The Melrose Tercentenary Musical Festival took place in Memorial Hall on November 25. The participants were The Melrose Tercentenary Chorus, Amphion Club of Melrose and Melrose Orchestral Association with George Brown and James Houghton conducting. Soloists were Matilda Bastulli, soprano, Rose Zulalian, contralto, George Boynton, tenor, James Houghton, baritone, Loriston Stockwell, bass, Ray Horton, baritone, Donald Grout, organist, Ruth Hersey, piano, and Robert Ewing, piano.

Bellmann Artist-Pupil Busy

Berthe Hebert, French-American contralto, gave two highly successful concerts during the week of November 9, one at Dover, Mass., the other at Providence, R. I. She is engaged for a concert at Mount Holyoke College this month, offering a program of Breton songs, Bergerettes and Anciens Noëls in Moyenage costume. She will also be the con-

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tralto soloist in the annual presentation of the Messiah at Springfield, Mass.

During the past summer Miss Hebert gave nine concerts in Paris, singing folk music of the French provinces and groups of our own North Carolina mountain, Louisiana Creole and Spanish California songs. She has a large repertoire of folk music and has appeared as soloist with the French American Opera Comique in New York City and Montreal, as well as with many clubs and colleges in New York and New England. She is giving several programs in New York City.

Miss Hebert is one of the successful young artists from the Katherine Bellmann Studios.

Issai Debrowen Wins More Laurels on Eve of American Visit

LONDON.—Of especial interest to American audiences are the latest conquests of Issai Debrowen, Russian conductor, who is shortly to appear with the San Francisco Orchestra.

With the London Symphony Orchestra, at the Queen's Hall, he made an outstanding impression both on press and public. In a program containing Scriabin's Poeme de L'Extase, Mozart's D minor piano concerto (exquisitely played by Ania Dorfmann) and



ISSAI DEBROWEN

Dvorak's symphony, From the New World, he showed himself to be "one of the most promising young conductors from abroad that we have had for some time" (to quote the Morning Post). The same critic wrote of his performance of the Dvorak symphony that it was "tingling with life and enthusiasm. Mr. Debrowen possesses an exceptionally acute sense of rhythm, as well as a very marked feeling for climax and color."

The Telegraph critic, after writing in a similar strain, added: "A great ovation was accorded the conductor at the end of the symphony, and right well he earned it." "He knows what he wants from the orchestra, and knows how to get it," summed up the Evening Standard reviewer.

Just previous to this notable occasion, Issai Debrowen was received with extraordinary enthusiasm by the "canny Scot" at his performances as guest conductor with the Scottish Symphony Orchestra at Edinburgh and Glasgow. The following comments, chosen at random from the numerous eulogistic notices which appeared in the Scottish press, may give an idea of the furor which this conductor aroused in Scotland.

"It (Tchaikovsky's Fifth Symphony) was a magnificent performance, and at its conclusion there were even cheers as well as hand-clapping. The concert was a triumph for Mr. Debrowen."

"As for Debrowen's versatility, a quality too often absent from the interpretations of 'specialists,' it was present in various degrees of perfection throughout a program including such diversely characteristic masterpieces as Saint-Saëns' Rouet d'Omphale, Debussy's L'Après-midi d'un Faune, excerpts from Berlioz' Damnation of Faust, and Beethoven's Leonore overture." Of the same concert another critic wrote of Debrowen as "this genius of the orchestra," adding "Issai Debrowen plays on the orchestra as really great virtuosi play on their instruments." J. H.

Alda and Copeland Joint Recital

Frances Alda, soprano, and George Copeland, pianist, will appear in a joint recital at Carnegie Hall on January 4. Mme. Alda will offer songs by Secchi, Philidor, Handel, Purcell, Debussy, De Falla, Islas, Furster and Obradors. Frank La Forge, who will accompany Mme. Alda at the piano, has arranged the Islas number. Mr. Copeland's part of the program will include the introduction of two new Spanish compositions, the Andaluza by de la Vina and the Danza de Chivato by Pittaluga.

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THE DANGER OF TOO MUCH SUGAR-COATING ON THE MUSICAL PILL

By Grace Hofheimer

Of recent years there has been an enormous amount of discussion anent the problem of making music study "easy." All good psychologists realize the futility of methods of teaching where most of the students' work consisted in rote memorization of rules or facts. The better idea is to aid the student toward a thorough understanding of underlying principles, which, coupled with the deductive processes, enables him to reach his own conclusions regarding the final outcome. This should be the approach to the teaching of music, which unfortunately is too often taught in a manner which frustrates the student's desire for knowledge.

The "sugar-coated pill" which many leading teachers, and teachers of outstanding "methods," offer their students, is far from being the ideal form of presentation that all seem to be seeking, and, in cases of the musical person it wreaks havoc for the main reason that the talented musical nature will break bounds and express itself, and does not need the ultra-simplification offered by these "methods," which so often present merely a disintegration of the musical idea, the only thing that the intuitively musical person rejects, and the ordinarily intelligent person does not need.

Kindergarten methods of presenting music to the child of the preschool age may have a certain negligible value in associating the child with music at an early age, but, I believe, and through experience know, that this may be done by permitting the child to hear good music, and only good music, calling his attention to certain outstanding factors, such as rhythm and color, key changes and phrasing, without exacting too much effort on the part of the extremely young child (except in the case of the rare talent) to produce of its own accord. Young children are rarely rhythmic in their actions, lacking the true sense of co-ordination necessary. They may be trained to feel and understand rhythm, so that later, at the age of seven to nine, when they essay the production of the actions, there is established some idea of what it is they are trying to produce.

To my mind there is nothing more futile than to teach a child, between the ages of three to six years, to hop around the room to a tune, which remains merely that tune to the child and does not enter his consciousness as a definite rhythmic pattern. The sharp, awkward movements of the little limbs are anything but rhythmic. To maintain that the child connects this experience with some printed notes which he must reproduce on the piano with ten fingers (an entirely different portion of his mechanism) is delusion of a high order. If he is to learn rhythm (as a pianist) let him learn it at the keyboard with a rhythmic technic which he understands is used for that purpose. It is a rare child, indeed, who can co-ordinate the process of skipping or marching to a tune of some great master, with, let us say, the rhythmic playing of a scale. To him one is play, the other a tedious task, and children do not perform tedious tasks. Make the task interesting; give it life in his imagination and he will not then reject it.

If the young child only may be taught to hear middle C, he may hear a progression up or down the scale from C. He may then hear intervals, from which follows the ability to recognize intervals in rhythm, which after all, is melody. That much is easily established. He may then see the music, and without any effort, other than the passive ones of listening and watching, which is the way he has thus far learned most things, he may realize that the note symbols have a relation to the key and sound which the teacher produces. After a period (varying in time according to the child) of this type of deductive study, he will in all likelihood decide to try it himself. Thereupon begins the technical study, and co-ordination may be established.

This plan of action sounds very much like a "method" in its reversal of other so-called "methods," but in reality the writer is utterly opposed to any hard and fast principles in teaching, and never employs the same approach to any two pupils.

The matter of rhythm alone is a purely personal thing, and an extremely sensitive one for the teacher to guard. Each individual's initial impulse and action, his temperament, his strength or virility decide his co-ordination. This co-ordination results in rhythmic sense or feeling. To arouse this sense and force the development of what the student naturally is and has is the greatest office a teacher can perform. The rhythmic result in the completion of the action produces the individual tone quality, and science has proven undeniably how varying are the tone qualities produced in the piano by different degrees of touch.

In view of all this, how can a thinking teacher adopt a "method" to cover all cases? How is it possible for all people to develop the identical technic. If the architectural

building of a composition is logical, if the phrasing is clean, the rhythm flowing and smooth, what teacher has the right to say: "It is not wrong, but it is not my method, therefore it cannot be correct!"

Take for example five of the great pianists of the day. Each has his individual type of interpretation, the result of his personal-



GRACE HOFHEIMER

ity, the embodiment of his thought and emotional responses, all centered to produce his individual technic for the best possible expression of his ideas. Send a student to study with all five and the result will be chaos for the undeveloped, immature mind. Each will contradict the other as to means of production, while all seek to produce one thing—music.

To reiterate: the intelligent child is not satisfied with kindergarten methods. He does not want music torn to shreds so that he no longer hears anything intelligible. His rhythmic sense demands continuity, his reasoning sense demands development and finality, therefore, his sense of structure, which is merely the reflex of his emotional self is fundamentally satisfied only when his technical proficiency is gained through self-knowledge and understanding of the "whys" of music. The teacher must lead the student of any age in the clearest and simplest way possible to self-analysis, always with the intention of production not introspection, so that the natural emotional curves of the human being's life are re-discovered in musical-technical forms, and a logical sense of balance and proportion established at an early period in the student's musical life. Technical facility thus will be developed more normally, artistic intensity preserved and the musical sense never will be deadened.

Music can not be taught at a blackboard. It becomes arithmetic to a student. It must be taught through sound, and since the sound must come through himself, the muscular control of the productive action must be presented to him in a way that he can understand and develop for his own use. Only this can develop a true and dependable technic which expresses and does not distort music.

A well known writer has said, in support of the argument that we enjoy best that which we understand through thorough knowledge, that although he speaks four languages, he enjoys only two of them for those two he has studied and mastered, while the others he had merely "picked up."

I think this holds true of music. Among the students with whom I have come in contact, I have found that those whose studies were based upon the most solid and sensible foundations were those who derived the most benefit and the greatest pleasure from their work. They approached new ideas with greater zeal and assurance, while the others, whose sugar-coated pill had left them slightly nauseated, came with fear and trembling to each new problem and labored constantly under the impression that each phrase in music was entirely the property of "Miss This" or "Mr. That" with whom they were studying at the moment. The divine spark had been smothered in these latter, if not entirely extinguished, and music was a thing to be feared rather than enjoyed.

Finally, it seems to me the crying need is for human nature to express itself through music when so many of these poor deluded students continue the study of what seems to them the "mystery of mysteries," when it all could be made so normal and beautiful.

As a nation that is growing musically, it behooves us to think carefully of our preparatory teaching. Let us not do too much mass producing. Children are not automobiles. They are sensitive, usually intelligent and logical to a terrible degree. It is only through faulty reasoning that human

beings lose these qualities. Let us not forget, in our zeal to make the little children like unto ourselves, that we have much to learn from the little children's natural tendencies, and that through a wise and subtle appeal to these tendencies in the musical children of all ages, we may direct them toward infinite possibilities of intelligent expression.

Minneapolis Stirred by Verbruggen's Conducting

Fascinating Program Presented by Symphony Orchestra — Soloists and Visiting Artists Please

MINNEAPOLIS, MINN.—Jascha Schwartzman, new principal cellist of the Minneapolis Symphony Orchestra, was presented as soloist on the fifth symphony program. The audience cordially approved his performance of Dvorak's concerto. Until the first movement was well under way, there was some uncertainty as to the soloist, but Mr. Schwartzman was finally given a clear path and ably demonstrated a very suave, polished style of playing which his encores with harp accompaniment pleasingly verified. The orchestra was undecided whether to treat Mendelssohn's Symphony No. 4 with a Mozart gloss or a Beethoven finish, but the superb playing of Dohnanyi's Suite, op. 19, fully atoned; the suite was so well played that one was almost convinced the orchestra had "gone modern."

November 24 marked the appearance of the Don Cossack Russian Male Chorus as the second attraction on the University Concert Course. A capacity audience echoed the sweeping enthusiasm of the singers. This chorus, with its constant use of falsetto, leads into uncharted regions, but each unexpected beauty, each sonorous revelation, was acclaimed loudly.

November 28 proved to be an evening of unusual orchestral delight. Mr. Verbruggen's habit of conducting without score is bringing results not before achieved by his players, as the Symphony No. 2 of Brahms convincingly disclosed. A better balanced texture, more elastic tempos, more delicate and meaningful contrasts are much in evidence. Bach's Prelude and Fugue in C sharp minor, orchestrated by Mr. Verbruggen, opened the program, and Lalo's Symphonie Espagnole, played by Josef Gingold, violinist, closed it. Mr. Gingold fully merited the praise given by the audience and critics.

The seventh symphony concert featured Beethoven's Seventh Symphony. Mr. Verbruggen is exhibiting a surprising number of new angles, new depths, new curves, new heights. His readings of Beethoven have

seemed deferential, have suggested an academic genuflection, but at this concert he made the whole symphony pulse and throb, he made it just about as red blooded as any symphony may be. In return, he was given another ovation, hearty and prolonged. One expects crystal clear Mozart from this orchestra, and the overture to The Magic Flute was quite that. Death and Transfiguration, by Strauss, was superb. Heinrich Schlusnus, baritone, was told as plainly as a cheering audience that refuses to leave the hall may tell any artist that he is now placed among the very elect by the Twin Cities. He sang four songs in German with orchestra, and the aria An Jenem Tag from Hans Heiling, by Marschner. E. G. K.

Mme. Colombati Opens Studio in Rome

Virginia Colombati, distinguished musician and well known vocal instructor, formerly of New York, yielding to requests of many pupils, friends and admirers, has



MME. VIRGINIA COLOMBATI

opened a studio in Rome and will not return to America for this season at least.

Her new studio is on Via Giovanni Lanza, and, judging from what the press of the capital has written, "it fills a long felt need." The Italian newspapers have welcomed back Virginia Colombati as one of their most illustrious singers of two decades ago and express their elation over her decision to remain in Italy and give aspirants to grand opera the benefit of her art and experience.

The opening of her studio, a social as well as an artistic event of the past month, was attended by some of the most prominent people in the world of art, society and finance.

As a vocal instructor Mme. Colombati has always been among the foremost authorities in the United States. Few of the young generation, however, know of her interesting artistic career and it will be not amiss to repeat it briefly here.

Her opera debut took place in Genoa, Italy, when she was still in her teens and it was such a pronounced triumph that she was engaged immediately for the winter season at the Teatro Costanzi in Rome (now the Teatro Reale dell'Opera). In two years she became well known throughout Italy. Colonel Mapleson, English impresario and manager of Patti and Gerster, was so impressed that he made immediate arrangements to take her to England. During several seasons at the Covent Garden Opera House in London and in concerts she was hailed as the second Patti. Meanwhile the well-known composers Gilbert and Sullivan asked her permission to write an operetta especially for her, but Mme. Colombati declined that honor, feeling that grand opera was the field that best suited her art.

Following her engagements in England she was engaged for the Metropolitan Opera House in New York, under the Abbey-Grau management, where she won a great success.

She returned to Europe to fill a two years' engagement in Russia, where she sang in all the principal towns together with such eminent artists as Battistini, Masini, etc. During her career she sang under such world famed conductors as Mancinelli, Mugnone, Arditi, Randegger, etc. The perfection of her technique and the quality of her voice won for her outstanding successes. Her repertoire included more than fifty operas, and due to her exceptional range of four octaves and faultless method of tone production, she was able in the latter part of her career to sing just as successfully the dramatic mezzo-soprano roles, as she had formerly sung the lyric and coloratura ones.

Myrna Sharlow Portrait Exhibited

At a recent private view of plastic portraiture as presented by Mrs. Charles J. G. Haas of Mamaroneck, N. Y., a full size portrait of Myrna Sharlow, soprano, of the Metropolitan Opera Company, was exhibited for the first time. There were many guests.

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A Great Master of the Piano: Leschetizky

(Continued from page 6)

perform their newly prepared numbers before the highly critical ears of an audience consisting almost entirely of their equals, or their betters. In later years the presence of non-musicians was sometimes tolerated, but the classes never degenerated into social entertainments. They were always the laboratory in which the student experimented before an audience with what he hoped he had learned. There was plenty of criticism, sometimes severe criticism from the master himself, and frequently, at his request, from the other students.

Stories of Leschetizky's violent temper were not greatly exaggerated, though his outbursts were mostly reserved for the stubborn and headstrong pupils who made no effort to profit by what he strove to impart to them. Now and then a student was even forcibly ejected from his presence, and frequently a young man or woman was humiliated to the point of tears. This was not a pose with Leschetizky. He was acutely sensitive and bad playing did assail his nerves in a manner most persons could not understand. He was particularly distressed by faulty rhythm and was a staunch believer in Hans von Bulow's frequently quoted maxim: "In the beginning was rhythm."

In spite of Leschetizky's fiery temper he had a heart full of kindness. He always regretted his irascibility and spared no effort to make the pupil forget it. I never knew a more generous man than he was.

Long after my concert tours had begun I still made it a habit to visit my beloved old master every year or so. One such visit I particularly remember. I had just finished my first London season and returned to Vienna to spend a few weeks with dear old "Leschy" (as his pupils sometimes familiarly called him behind his back). One fine spring day Leschy said to me: "You know, Mark Twain is in Vienna with his family. His daughter Clara is studying piano with me. Mr. and Mrs. Clemens are giving a dinner for me next week and they have asked me to include in the invitation any friends I might choose. I have chosen you and Mark Hambourg. Will you come?"

I was greatly excited about meeting the famous American writer, many of whose books I had read as a boy in St. Petersburg. Naturally I read them in Russian, as at that time I knew no English. Little did I dream in those boyhood days that some time I would meet the author of "Huckleberry Finn" personally and eventually even become his son-in-law.

At the time when the Clemens family came

to Vienna, Mark Twain was at the height of his fame, and his presence added immeasurably to the intellectual life of the Austrian capital. The Clemens drawing-room was a meeting place for distinguished men and women of all types and nationalities. Clara enjoyed great popularity in musical and social circles; and I soon found that I was by no means the only young man in Vienna whose head was turned and whose heart sorely needed mending. Leschy, with his usual keenness, quickly sized up the situation and made a witty remark to a group of young fellows gathered about him: "Boys," he said, "it seems to me that you are all suffering from the same trouble—'Delirium Clemens.'"

Such little sallies of wit often flashed out in Leschetizky's remarks. He was a brilliant conversationalist, an engrossing story-teller and a mimic whose powers would have carried him far in the theatrical profession. He uttered many an epigram which his auditors cherished. To quote one or two:

Leschetizky was an enemy of all metro-metric rigidity. "True rhythm," he insisted, "has nothing in common with the inflexibility of a machine." He vividly expressed this idea in the following illustration: "think of a hot summer day. The thermometer registers a high temperature. But lo, there comes a gentle breeze and for a moment you are refreshed. Did the mercury register a change? No! The general temperature has remained the same. So it is with your rhythm. If an occasional deviation from strict time is subtle, it will sound natural and be refreshing to the listener. It will not destroy the rhythm."

Another example: He would speak of the importance of fine dynamic gradations within the scope of a musical phrase. "If a melody consists of a series of ten or twelve notes and is marked 'piano' or 'forte,' does this mean that all the notes should be given mathematically the same degree of strength? Indeed not! Behold the branch of a tree. The leaves are similar, but they are not identical!"

If space permitted I could quote many illuminating aphorisms, the truth of which I found conclusively demonstrated in my musical experiences of later years; aphorisms ever gratefully remembered, for they served as beacon-lights on my artistic path. Perhaps the brightest of these lights and one which clearly expressed Leschetizky's reverence for music, a reverence he sought to instill into the artistic consciousness of his pupils, was the unforgettable warning: "Music begins where technique leaves off."

she has fully overcome tone deafness and the effects of a mastoid operation which made it impossible for her to use her mouth, lips and jaw muscles normally for years. She has worked hard and her two songs, My Lovely Celia (Monroe) and The Rose's Cup (Ward-Stephens), were done in good pitch and with easy tone production.

Mary Wigman Arrives

Mary Wigman's name stands at the head of Germany's two foremost dance schools in Dresden and Berlin. Both are subsidized institutions, that in the Saxon capital by the State, the one in Berlin by the Government, through the Minister of Culture. The fact of these subsidies, in a country which has, and is at present suffering the severest economic depression, is indicative of the special esteem in which the dancer and her schools are held by the governmental authorities as mediums of artistic and successful endeavor in the choregraphic affairs of Central Europe.

The German Embassy in Washington and all German consulates in the United States have been advised by their home government of the coming to America of Miss Wigman, it being desired that the dancer receive every possible courtesy and support from those mediums during her brief visit to this country.

Miss Wigman arrived from Europe, December 22, and will first appear on Sunday evening, December 28, at the Chanin Theatre. The house is already entirely sold out, according to her manager, S. Hurok, portending a brilliant welcome.

Marchesi Artists Busy

The autumn has seen many successes of the Blanche Marchesi pupils in Paris and London. In Paris, Gladys Gayfield earned laurels in matinees and concerts and was chosen, with Rita Guerard, by Signor Davico, one of the foremost modern composers, to sing his music at an important concert on December 13. Ethel Davis introduced at the Dubuilles Orchestral concerts two Brahms songs with obligato of the viola d'amore and received an ovation.

In England, Astra Desmond and Miss Brunskill, both contraltos, are having success. Eight pupils, men and women, during a week in October sang over the radio, and it is said the radio paper commented that the voices of Marchesi pupils sounded among the best in transmission.

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SEATTLE, WASH.—Bernd Huppertz, new solo cellist of the Seattle Symphony, playing the Dvorak concerto, was the stellar attraction of the regular symphony concert, given at the Metropolitan Theatre, December 1. Coming to Seattle with a splendid reputation, this, Mr. Huppertz's first appearance, drew an exceedingly large and interested audience which evidenced its unqualified approval with such enthusiasm that he was obliged to play two encores. Mr. Huppertz plays with dynamic temperament, and draws from his instrument at times a tremendous tone, and at other times a tone so delicate it resembled a violin, but with sufficient quality to carry to the extreme corners of the auditorium.

The Dvorak Concerto orchestra score is practically a symphony in itself. To accompany the soloists satisfactorily adds to the intricacy of performance, but here conductor Karl Krueger was a master accompanist. After five seasons with the orchestra one expects a conductor to build a plastic organization under his baton. Nevertheless it is more than gratifying to find that Mr. Krueger has done this thing so successfully that an antagonistic local newspaper critic is forced to praise his ensemble in accompanying.

The Mozart G minor symphony was programmed. Of his three greatest symphonies it can be truthfully said the greatest is the one which has been heard most recently; so for the present moment we may say that Mr. Krueger's interpretation leaves the feeling that the G minor is the greatest. It was performed with a depth of appreciation of the troubled moods characterized in the first movement, the exquisite charm of the minuet, as well as the triumph of the other movements.

Edouard Potjes, prominent local pianist and composer, was represented on the program with his latest composition, a symphonic poem entitled *Easter Morning*. This pleasing bit of orchestral work is dedicated to Mr. Krueger, and was given its first presentation at this concert. The title is suggestive of the spirit of the work, and that the audience grasped its significance was proven by the reception which persisted until the composer was brought to the platform to acknowledge the applause.

Ever eager to press forward the cause of good music in Seattle, Mr. Krueger has sponsored the organization of the Seattle Symphony String Quartet, with the membership made up of the first chairmen of the string sections. As an unheralded, and therefore most unexpected, part of the program, the Quartet played two short selections toward the conclusion of the evening. These numbers were sufficient to demonstrate admir-

ably the refined type of performance which Seattle chamber-music lovers may expect in the future from this Quartet.

Another unique event at this concert was the presentation of the Respighi Roman Festivals, a colorful series of impressions of early Roman fetes. Now that dissonances are no longer outlawed, it would seem that this dramatic and intensely exciting composition has reached a high peak in presenting, tonally, pictures of such festivals, with their accompanying confusion and emotional reactions. J. H.

Reading Symphony Orchestra Concert

READING, PA.—The second concert of the Reading Symphony Orchestra, Walter Pfeiffer, conductor, was given on December 14 at the Rahjah Theater. The soloist was Celia Branz, contralto, of Roxy's Theater, New York. The orchestra played excellently. Mr. Pfeiffer holds his orchestra with an authority that yields convincing results. His readings are full of inspiration, and just that very thing has made this orchestra one of the best symphonic organizations in the East. The audience, which filled the house, gave the soloist, the conductor and his men a great reception.

The opening Overture to Chabrier's *Gwendoline*, played with true French dash and spirit, proved highly interesting. Following this was an aria from Rossi's opera, *Mit-rane*, sung by Mme. Branz. Her singing made a deep impression. She possesses a lovely voice, beautiful in quality and wide in compass. Mme. Branz was forced to respond with an encore with the orchestra, singing *In Questa Tomba* by Beethoven.

The MacDowell Suite No. 2, the "Indian" suite, had its first hearing at these concerts and was enjoyed immensely. The suite portrays the sorrows, laments and rejoicings of a dying race. From the first theme, through the entire work, the orchestra stood out gloriously, and the conductor made a great deal of the color and rhythms that are so evident in this beautiful American work.

Mme. Branz followed with a group of songs, supported with fine musicianly understanding by Russell F. Heilig at the piano. She sang songs of Brahms, Hugo Wolf, Morgan and Brown. Her singing of *Von Ewiger Liebe* (Brahms) was especially beautiful. Mme. Branz' husband, Josef Stopak, concertmaster of the Roxy Symphony Orchestra, was present and, as a most welcome surprise, played the violin obligato to *Nur wer die Sehnsucht kennt* by Tschai-kowsky. The ovation they received was tremendous and Mme. Branz was forced to sing two more "extras."

The concert closed with the symphonic poem *Vltava*, by Smetana, gorgeously colored by the orchestra. The attention given to detail by Mr. Pfeiffer is always outstanding. The tone quality of the strings and woodwind in the different shadings was admirable. The brass, never harsh, was filled with warmth and color. Our conductor knows the orchestra and its capabilities, and he is a splendid program builder. The attendance has grown to capacity proportions, and the demand for more concerts is increasingly evident. R. F. H.

Vera Bull Hull Recitals

Concert Management Vera Bull Hull has become one of the most popular managers of artist's recitals in New York. Recitals given under Mrs. Hull's direction are given an unusual amount of personal attention and each recital is handled according to its particular requirements or the artist's special needs and desires. They are not run automatically. Unusually good sized audiences of worthwhile people have been one result.

Mrs. Hull's latest presentation was Joanne de Nault, contralto, a debut concert at Town Hall, December 8. On Saturday afternoon January 10, Florence Hardemann, violinist, will play at Town Hall. On Monday evening January 12, Charlotte Heller, pianist, will give her second New York recital at the Barbizon Plaza. Katherine Bacon, whose New York recitals have become so popular, will give her second recital of the season at Town Hall, Saturday afternoon, January 24. Frank Kneisel, violinist, will play at Town Hall, Monday evening, January 27.

Zetlin-Gregor Joint Recital in Washington

Emanuel Zetlin, violinist, and Henry S. Gregor, pianist, were recently heard in joint recital at Pierce Hall, Washington, D. C. Each artist played a solo group, and they collaborated in the playing of Brahms' sonata in A major and the Mozart sonata in the same key. Mr. Gregor's solo numbers were a prelude by Gardiner and his own composition, *Two American Impressions* (Dogwood in Bloom and Omaha Hunting Song). Pieces by Szymanowski, Dvorak-Kreisler and Paganini comprised Mr. Zetlin's offerings. Deep musical feeling and technical ease marked the playing of both, and in the two ensemble numbers their notable balance and unity, as well as the mellow tone and interpretative beauty of their art drew enthusiastic applause.



LOUISE BAVE,

lyric-coloratura soprano, well-known to the entire country through her broadcasts on the Capital Theater Hour and other important programs, and who has recently gone under the Concert Management Vera Bull Hull. Miss Bave recently sang at a concert in Atlantic City, and is credited with having an exceptionally beautiful voice as well as a most attractive personality.

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MUSIC IN THE SCHOOLS and COLLEGES

A Departmental Feature Conducted by Albert Edmund Brown, Dean, Ithaca Institution of Public School Music

This Department is published in the interest of Music in Public Education in America. Live news items, programs, photographs and articles of interest to our readers should be sent for publication to Dean Brown at Dewitt Park, Ithaca, New York

Man or Machine-Made Music?

By W. Otto Miessner

This subject is a query, not a prophecy. Man or machine-made music? To be or not to be?—that is the question every musician is asking himself nowadays. Others have asked me and a thousand others in all walks of life, but no satisfactory answer has been given. No psychologist, no educationist, no manufacturer or dealer, no professional person or layman seems to know the answer.

Since there is no ready-made answer, we can only search for facts, note the changes in our industrial, economic, professional, artistic and social life, compare periods of human history, attempt a diagnosis and suggest a remedy for the present complex conditions which have raised the question.

Man or Machine? In every conceivable industry, the machine is displacing the man. In agriculture, in mining and in manufacture, mass production is the rule. In transportation, in communication, in utilization, mass consumption has become a habit. Speed is the watchword, the push-button is the symbol of the age.

The machine has forced the common laborer from one field to another. Automatic processes replace the skilled mechanic. Duplicating methods substitute for the craft of the artisan. Mechanical calculation obviates mental mathematics. Movie and radio multiply audiences by millions. The utilization of art is universal. The machine displaces brawn and brain.

Synthetic chemistry creates new elements. Artificial substitutes succeed natural products in bewildering variety and rapidity; all matter, all energy is reduced to electronic vibration. Nothing is real and nothing matters.

We all recognize the symptoms of a profound economic disturbance in the field of music. Four out of five professional musicians out of work—many studios half-filled—concert bureaus, lycums and chautauquas diminishing—legitimate theaters and vaudeville houses closing everywhere except in cities over a million population—only artists of national or international reputation sure of an audience. The sale of pianos and of musical instruments declining precipitously; decline of congregational singing and home-made music.

These are hard facts, beyond dispute or argument. Whether they indicate a transition period to be followed by a renaissance, or a complete change in the production and consumption of music is a matter of conjecture. It is just possible that the answer to this question may be determined largely by the teachers in this very audience and by the public schools that are now training the youth and shaping the destinies of the next generation.

For convenience I shall divide this discussion into three sections, like a sonata of three movements, an allegro tumultuoso, a scherzando siesta and a con moto maestoso. First the age of machinery, of science and invention, of mass production, of speed and precision; second, the age of mass distribution, of mass communication, of mass utilization, of mass entertainment; third, the new era of leisure, its dangers, its opportunities, the responsibility upon schools and teachers, the challenge of the future.

THE MACHINE AGE

We are living in the golden age of miracles. This is the age of invisible forces, physical and chemical, invisible media—electricity and ether—atoms and electrons, long waves, short waves. This is the industrial revolution, the machine millennium, the automatic age. We push buttons that automatically satisfy hungers, provide comforts, and gratify tastes undreamed of a generation ago.

It is but a short step from the savage game hunter to the common field laborer, the wielder of pick and shovel, the village scribe, to the automatic machine operator.

Food and drink, shelter and clothing, rapid transportation and communication, the universal utilization of art, have all been made possible by the modern automatic machine.

Artificial substitutes are the vogue in silks and satins, in jewelry, in dyes and perfumes, in furniture, recreation and entertainment. The movie and the radio make literature, drama and art available to everyone whether he live in a castle or a cabin.

ARTIFICIAL MUSIC

"But stop!" you cry. . . "This is artificial art, artificial music! We want the genuine,

personal, individual articles!" The American Federation of Musicians, through the expenditure of vast sums (\$500,000 or more) in newspapers and magazine advertisements, is asking us to protest against this artificial music, the robot artist in the little brown box, to demand the return of the exiled individual performer or group.

Public demand is always the deciding factor. It is the greater factor in the economic equation, for supply must meet demand. Does the public really desire the return of the one-time mediocre theater orchestra and the destruction of the machine? Has there ever been a reversal, a return, to hand-made methods of home-made products in the long panorama of human achievements?

Moreover, what is artificial? The humble worm eats the leaves that absorb their texture from sun and soil and through its metabolism converts leaf into liquid, from which it spins its diaphanous threads. The rayon machine duplicates these processes, eats cornstalks or what-nots, converts them into a gelatinous mass and spins this out into tenuous threads. Where is the difference? It is not a far cry, after all, in area or in texture, from the leafy garb of Mother Eve to the rayon clad flapper of yester-year! Of course, the poor worm will have to starve.

And lo! the poor oyster! Here he has been manufacturing pearls in pain and in tears (I was about to say "by hand") and for millions of years, when along comes the synthetic chemist and produces synthetic

pearls which only an expert can distinguish from the natural. And why shouldn't a trained chemist beat an uneducated oyster at his own game?

Flowers and plants have furnished perfumes and dyes for ages, but again the chemist produces myriads of new synthetic colors and scents as a by-product of coal tar! The tints and scents, embalmed in coal for a million years, are simply released by modern science! Burbank has given us dozens of new luscious fruits with the aid of horticultural science.

For ages, carpenters and cabinet makers have labored in natural wood, cutting, trimming, planning, chiselling, mortising, carving, varnishing, and polishing by hand, from raw lumber to finished furniture. Today, a new product, bakelite, a plastic made of casein or resins can be molded and pressed by machine dies at once into the complete article.

We are even adopting artificial exercise and recreation. We build 100,000 capacity stadiums for spectators of athletic games, and take our sport vicariously, by proxy, as it were. Instead of a walk in the natural sunshine we push the button and expose ourselves to artificial ultra-violet rays. Instead of exercise out of doors, we attach ourselves to a mechanical vibrator. Is it a wonder that shoe-makers complain? Even the doctors are worried! For now comes the radio scientist and tells us that his new short waves will induce bodily temperatures or fevers up to 105 degrees. The fever, it seems, was Mother Nature's way of destroying invading bacteria. So, now we are going to take even our medicine by radio.

(Continued next week)

Notes From the Field

Pennsylvania

JENKINTOWN.—Courses in instrumental music technique are being given for students of the Jenkintown High School under the direction of J. Gordon Williams. Thirty-six students are taking lessons on the violin and forty-three on wind instruments. The Junior High School has a glee club of forty members and in conjunction with the orchestra plans giving the Gilbert and Sullivan light opera, *Pirates of Penzance*.

JOHNSTOWN.—The complete program of numbers arranged for the annual junior high school instrumental contest to be held in the auditorium of Johnstown High School on the evening of December 12, was announced recently by the music supervisor, Ralph W. Wright. Winners that evening will receive the trophies of the Johnstown Advertising Club, Joseph Johns at present having the junior orchestra cup and Cochran having the senior orchestra and band trophies.

The required numbers for the contest follow: Junior Orchestras—Andante Cantabile from the First Symphony (Beethoven); senior orchestras—Cripple Creek (Stringfield), bands, Wedding Day at Trolldhaugen (Grieg). The following are the numbers selected by each of the schools: Junior orchestras—Cochran, May Day Dance (Hadley); Joseph Johns, Gigue (Hadley); Garfield, March Militaire (Schubert); senior orchestras—Cochran, First Movement from The Unfinished Symphony (Schubert); Joseph Johns, Second Movement from Pathetique (Tschaiikowsky); Garfield, Phe-dre Overture (Massenet); bands—Joseph Johns, Overture to Mignon (Thomas); Cochran, Huldigungsmarch (Wagner); Garfield, Stradella Overture (Flotow).

MONTGOMERY.—Having played ninety engagements in the five years of its organization, the Montgomery school orchestra is one of the most unique and popular musical groups in this section of the state.

It is unique for various reasons. Its personnel is composed entirely of students and alumni, all of whom started their musical careers as beginners, took individual lessons in theory and practice during school time. When they were deemed sufficiently proficient they received a promotion into the ranks of the self-made orchestra. In this way the orchestra was made to serve as an impetus for students to apply themselves vigorously to their individual lessons in music.

Membership in this organization is permanent; that is, it is not severed by graduation and the alumni may continue to participate in its activities. The orchestra was organized in November, 1925, with twenty-five members, all of whom were beginners taking individual musical lessons.

The orchestra was conceived and is conducted by C. H. Gowers, of Muncy, who

was formerly a director of music at the Williamsport high school. It was while in Williamsport that the high school band was organized under his sponsorship and leadership.

Mr. Gowers not only directs the orchestra in the borough but also has charge of the individual instruction which is given the musical students during school hours.

WILLIAMSPORT.—Organized in 1924 by Mrs. Edwin S. Reider, supervisor of music in the public schools, the first band numbered thirty members. The number has steadily increased until this term the full band is composed of seventy-five members.

The first director was Charles W. Noll, who was succeeded by Clarence H. Gowers, George F. B. Lehman, and J. Maynard Wettlaufer. Mr. Wettlaufer is in charge at the present time, this being his second term.

The first uniforms were purchased in the second year of the band's existence with money which the members had earned through concerts and contributions, from the Parent-Teachers' Association and interested citizens. The same means yields funds to purchase instruments from time to time.

The band practices twice a week and plays for the chapel exercises two mornings each week. In addition to its appearance at the football games, the organization gives public concerts and is available for musical programs at various civic functions. With the present system of junior-senior high schools, players come into the Williamsport High School Band better prepared for its demands than at any time of organization.

In its public appearances the band presents a splendid marching bearing, having been drilled in parade work by Albert Snyder, Edward L. Smead, and Midshipman John D. Lamade, all of whom offered their services. Mr. Snyder acted as drum major last year and is now instructing student drum majors.

Tennessee

NASHVILLE.—At the Coleman Brown High School a harmonica band has been organized by the fourth, fifth, and sixth grades and is planning to give a program soon. The harmonica club has elected the following officers: Clinton Herron, president; Oweise Asher, vice-president; Mary Smith, secretary, and Willie Smith, general manager.

Texas

HOUSTON.—The lament of many who have spent their time and energy studying conditions which exist in the educational institutions of the nation is that our colleges and universities, as a rule, give no credit for music study towards a degree. The public schools through the high school grades have advanced further, in the opinion of many, than the colleges, because in addition to giving credit for music studied at the

Noted Educators

MARIE M. MARTIN,

teacher of violin and theory at the Cleveland Institute of Music, who studied violin under Alexander Bloch, Louis Bostelman and Andre de Rib-aupierre. At the Institute of Musical Art, New York City, Miss Martin did theory work with Franklin Robinson and Percy Goetschius. Having specialized in the teaching of children, she has a full schedule at the Cleveland Institute where she trains beginners in musicianship and violin. Miss Martin firmly believes in theory study as a preliminary to the study of an instrument.



school, they accept credits from accredited teachers in the city.

Pupils of the Houston public schools are fortunate in this respect. They have every opportunity and encouragement to carry on their musical training during their high

(Continued on page 35)

Frederick Haywood Answers

December 11, 1930.

To the Musical Courier:

I will greatly appreciate it if you will give me space to correct a statement made in your column in a recent issue of the MUSICAL COURIER in which you say "the work of Mr. Haywood has been enthusiastically endorsed by the American Academy of Teachers of Singing."

I believe it would be too generally understood that the American Academy has endorsed the Universal Song Course, which is not so.

During the past two years I have interested the Academy as an organization in the development of voice culture classes for high school students which in no wise signifies any interest on their part in any method or course of lessons which might be extant.

If the American Academy has taken an active interest in this movement "should not itself be a sufficient guarantee of its value to music education in America."

In the near future it will give me pleasure to send you information for your column regarding a definite plan sponsored by the American Academy for stimulating interest in solo singing amongst high school students, which I am sure will be of much interest to the readers of your column.

Thanking you for your attention to this matter, I remain,

Very sincerely yours,

FREDERICK H. HAYWOOD.

Michigan State Institute of Music Notes

Michigan State College, East Lansing, Mich., recently honored her sons who fell in the world war in an annual memorial service arranged by Lewis Richards, director of Michigan State Institute of Music and Allied Arts. Participating in the program were the Michigan State College Chorus, Men's and Girls' Glee Club, and the Orpheus Club of Lansing; the College Band and Orchestra; and detachments from the military unit. The musical numbers were conducted by Zinoviy Kogan, Russian violinist and conductor. A musical setting of the Twenty-Third Psalm by Lewis Richards, for chorus and orchestra was a feature of the program. Frances Pearl, contralto, singing the solos. An original dramatic poem, A Canticle of Praise, by Witter Bynner was read with R. B. Wilkes and H. C. Rather as cantors.

The Michigan State College Military Band of seventy-five players, was received by President Hoover on their recent trip to a football game in Washington. The President met the band on the White House lawn, where he was entertained with the Alma Mater and other selections. High compliments were received by the band, which is directed by Leonard Falcone of the Michigan State Institute of Music and Allied Arts faculty.

Notes From the Field

(Continued from page 34)

school career. Each school has a teacher of music and credit is given for her instruction the same as that of the teachers of academic subjects.

In addition to this, numerous music teachers in the city are authorized to give credits for study with them equivalent to two public school credits.

Vermont

RUTLAND.—The annual meeting of the Vermont Music Teachers' Association was held October 9, 10, 11, during the State Convention. Dr. Victor L. F. Rebmann of Yonkers, N. Y., was the principal speaker. His subject was Contests and Festivals. Stanley P. Trusselle, supervisor of music, at Bennington, was elected chairman of the coming year.

BENNINGTON.—The high school band under the direction of Stanley P. Trusselle played at the official opening of the Ethan Allen Highway recently. Early in September the band played in the massed band concert at Manchester.

ST. ALBANS.—The high school band is organized for the season and played for the first time at the football game on October 11. It is the plan of the band directors to make the regular appearance of the schoolboy musicians a regular feature of home games for the remainder of the season.

Virginia

SOUTH NORFOLK.—Seven new members have been added to the South Norfolk High School Orchestra which was recently reorganized by A. J. Lancaster, director of music in the South Norfolk schools. The orchestra is made up of the following students, Wilson Babb, first violin; Lankford Twine, first violin; Roderick Levins, second violin; Beverly Sykes, first trumpet; Vincent Cornwell, first cornet; Harry Stewart, first cornet; Joseph Pike, saxophone; Leroy Capps, Hawaiian guitar; George Hogan, tenor banjo; Elliott Harrell, tenor banjo; Thomas VanVleet, drums and Mildred Tillet, piano.

Mr. Lancaster also is director of music at Wilson High School, Portsmouth, and it is anticipated that under his leadership the music activities will meet with greater success than ever before.

Washington

WALLA WALLA.—Classes in violin, clarinet, saxophone, trumpet, cornet, trombone, drum and piano, for grade school children in the fourth, fifth, sixth, seventh, and eighth grades were organized this week.

The plan of instruction is for classes of not less than four students, studying the

same instrument, to meet once each week. Each pupil provides his own instrument and music, and in the case of piano class students, a keyboard for class use.

Pupils who can do the required work may become members of the grade school orchestra which meets regularly on Saturday forenoons for practice.

Iowa Schools Use Radio in Classroom Work

Teaching school children by means of radio is one of the biggest, new developments in education in Iowa this year, according to a survey of the schools of the state which has just been concluded by Charles F. Pye, Secretary of the Iowa State Teachers' Association.

Many Iowa schools now have radios, and are using them in regular classroom work, particularly in music education, the teachers' association revealed. Mr. Pye stated that the time is not far distant when literally every school in Iowa, from the largest to the smallest, will be radio-equipped.

"The job of the teachers is to bring to the child every possible advantage, and radio is already proving to be a great asset in broadening our school curriculum and bringing to the pupils educational opportunities undreamed of a decade ago," the association report declares. "Iowa schools and teachers are particularly to be congratulated on their forward-looking attitude in this respect."

At Clarinda, Iowa, 1,000 school children are studying music over the radio each week. This music appreciation program, begun two years ago, includes a regular weekly instruction period over KSO, Clarinda broadcasting station. Helen Bruce, supervisor of music, opens the program at the broadcasting studio and a thirty-minute instruction period follows, in which students of all grades participate through receiving sets placed in the various classrooms.

For several years, the music appreciation programs conducted by Walter Damrosch over a national chain broadcasting system, have been used in schools throughout Iowa with marked success. These programs have demonstrated the opportunities that exist for this type of instruction over the radio. Many school auditoriums are now being equipped with radio sets so that all students may have the opportunity of listening in on programs of an educational nature.

The supervisor's education is never complete. His work, life and education should go hand in hand to the end. By separating his education from the practical life of the community he is inoculating the vicious belief that education is one thing and life another.

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Hilsberg Scores as Acting Concertmaster With Philadelphia Orchestra Under Both Stokowski and Toscanini

Alexander Hilsberg, violinist, of the Philadelphia Orchestra, has recently appeared as solo violinist with that orchestra in Philadelphia, Washington and Baltimore. His playing in Rimsky-Korsakoff's Scheherazade at the symphony concerts of October 31 and November 1, in Philadelphia, received the following notice in the Evening Bulletin: "The alluring solo violin parts were admirably played by Alexander Hilsberg, the officiating concertmaster of the week, who was singled out for deserved appreciation when Mr. Stokowski had the musicians rise in acknowledgment of the applause at the end of the number." The Philadelphia Inquirer said: "Alexander Hilsberg, as concertmaster of the occasion, played the solo violin parts with pure and beautiful . . . tone."

Toscanini, during his recent stay in Philadelphia as guest conductor, appointed Mr. Hilsberg as concertmaster for all concerts under his direction. The Inquirer, speaking of the November 28 and 29 program, stated that: "Mr. Toscanini made his most overwhelming effect in the richly polyphonic and intricately contrapuntal Strauss tone poem, with Alexander Hilsberg, who was concertmaster just the other week in the Scheherazade, again playing the important violin solo part. Mr. Hilsberg played the solo sections with excellent tone and finely flexible technique and finish." The Evening Bulletin declared: "The interpretation of the Strauss' Heldenleben yesterday not only brought glory to conductor and orchestra, but individual honor to Alexander Hilsberg for his skillful and effective playing of the difficult solo violin part. In the ovation which followed, Mr. Toscanini gave personal recognition to the violinist—the acting concertmaster." Of the same performance, Samuel L. Laci, in

the Public Ledger said: "The orchestra played superbly, some of the noteworthy things being the fine performance both technical and artistic of Alexander Hilsberg in the very difficult and involved solo violin part in Heldenleben." Samuel Chotzinoff, of New York, was also in attendance at this concert, and writes in the New York World: "Mr. Alexander Hilsberg met the performance on its own plane by a superb rendition of the lengthy and difficult violin solo, one which is usually a dreary stretch of inept and attenuated fiddling."

On December 3, again in Philadelphia and again under Toscanini, Mr. Hilsberg was the featured violinist: "After the performance," says the Public Ledger, "Mr. Toscanini was recalled several times, but directed the attention of the audience to Alexander Hilsberg, who distinguished himself by playing the difficult violin solo part in Heldenleben."

At a recent concert in Washington the Philadelphia Orchestra presented Scheherazade, with Mr. Hilsberg once more, he playing the solo passages. The Washington Daily News praised his playing: "The work of the concertmaster (Mr. Hilsberg), was exquisite, and the violin lent a soaring quality to the music." Another paper was of the opinion "the work of the solo violin was particularly admirable."

The Rimsky-Korsakoff work was also given in Baltimore. A local critic described Mr. Hilsberg's playing: "The first violin, beautifully played by Alexander Hilsberg, repeatedly took up the tale as told by the clever Sultana—it was a feast and festival of sound."

Mr. Hilsberg is a member of the faculty of the Curtis Institute of Music, Philadelphia.



Photo by Kubey-Rembrandt

ALEXANDER HILSBURG

WHAT SHOULD WE TEACH WHEN WE TEACH MUSIC

(Continued from page 5)

More and more, I believe, that question will be a merely economic one. Those who play at all, or sing, should sing and play well. If their talent is not for music, they probably have a gift for painting or dancing. Let them be taught to perform well wherever their gift lies.

As to the contrast between appreciation and practice of an art, I believe there is no proper approach to an art except through the practice of it. The case in art is not parallel to the situation in science. If I ask a chemist what direction chemistry is taking today, he ought to be able to give me an intelligent answer, even though I have not studied chemistry. His reply will not make me a chemist, yet it ought to convey useful information. There is no good reason why a schoolboy should not be taught the history of science even though he is not himself a laboratory scientist. Science is important for its results, for the truth it arrives at, rather than for the methods however romantic and interesting by which it arrives at that truth.

But in art, especially in music and in dancing, the method and the result are identical, and there is nothing else. You can no more

cultivate an appreciation of music by listening to talk about it, than you could get the taste of sugar from a picture of it. Music is an experience, and as in all arts, this experience is best appreciated by the practice of the craft. It is impossible to train the non-player to listen to music so intently or so intelligently as anyone will listen who has once performed creditably.

The contrast between performance and creation, on the one hand, and teaching on the other, is shallow and snobbish. Unless there are good teachers, there will obviously be no good players, and there never was a great craftsman who did not wish to hand on his knowledge to disciples. Also, it is hard to conceive of competent teaching where the teacher is not a competent performer.

These reflections are by way of preface to my own personal convictions about the future of music in our country. I believe we shall produce our share of geniuses, but for the moment their arrival seems less important than the training of the whole people in a proper relation to art. I sincerely believe that the knowledge and practice of at least one art is as important for every man and woman as a daily bath or the ability to read and write. If we had to choose between the bath and the art, I suppose we'd keep the bath. But if we had to vote for either the reading or writing or the art, I'm not sure I shouldn't vote for the art. Believing that the future of any art depends upon its roots in human society rather than upon its supreme flowerings in rare talents, I think that teachers of music are more important to us than the touring virtuoso. The young man or

woman who in any village or town, no matter how isolated, is teaching good music by correct methods to children of the neighborhood, and who is playing or singing well enough to give pleasure to the parents of the children, is in my opinion leading the career in music upon which the cultural future of our country depends.

It is difficult to say this without seeming to slight the great artists, without seeming to exalt the local music teacher above Paderewski or Rachmaninoff or Kreisler. We can leave it to some intelligence more than human to distribute credit of this sort where it belongs. My point is simply this, that Poland, Austria, and Russia would never have produced these three great artists, if they had not first become musical countries, and it was not Paderewski, Kreisler or Rachmaninoff who made those countries musical. It was an army of music teachers whose names you and I do not know. Either we'll get a still larger army of such teachers for the United States, or the United States will never produce its own Paderewskis, Kreislers, or Rachmaninoffs.

And either we'll put it into the power of every boy and girl to practice some art, not for money but for the sake of their soul or else the burden of a machine age will leave us no soul to worry about.

Wide Response to Wieder Recital

Gertrude Wieder's first New York song recital announced for December 29 at Town Hall has aroused interest all over the country. The Richard Copley office is in receipt of scores of inquiries about this contralto, and an audience representing half a hundred cities will hear her first program. Miss Wieder already has to her credit several fine operatic performances as a member of the San Carlo Opera, Brooklyn Opera and the New York Civic Opera Association. She has been heard in concert in many cities

during the last year. Three years ago she was offered a contract with the Berlin State Opera. At her forthcoming New York recital Kurt Ruhrseitz will be at the piano.

N. Y. College of Music Students' Recital

Nine instrumental and vocal numbers were heard at Grand Central Palace, December 11, in the monthly students' recital given by the New York College of Music, Hein and Fraemcke directors. The consensus of opinion was that Hanna Lefkowitz, Hilda Fortuny and Thalia Cavadias, pianists, particularly excelled; that John Bonanni and Julian Altman were the best violinists, and that Winifred Welton, soprano, shone as a singer. Others concerned were Gloria Spoley, Stephanie Snyder and John Daplonis. The next students' affair will feature the Juniors, on January 17.

Lester Concerts

The Lester Ensemble recently presented Josef Wissow, pianist, in a recital at Frenchtown, N. J., under the auspices of the Frenchtown Public School. Numbers by Brahms, Debussy, Beethoven and Liszt comprised the program. The audience was large and enthusiastic. Another recent appearance of the Lester Ensemble was before the Women's Club of Bala, Pa. The featured artists were: Mr. Wissow; Elwood Weiser, baritone; and Ruth Leaf Hall, accompanist.

Charles King Active

Charles King, accompanist, recently appeared in concert with Wotan Zoellner, violinist, and Robert Norton, baritone, in Meriden, Conn.; Linden, N. J., and Plainfield, N. J. He also accompanied Emma Otero, Cuban soprano, when she sang at the White House on December 2.

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PIANO AND MUSICAL INSTRUMENT SECTION

WILLIAM GEPPERT, *Editor*

CHARLES D. FRANZ, *Managing Editor*

EXPRESSIONS

Testimonial Luncheon Tendered by Steinway Officials to John G. W. Kuehl in Recognition of His Fifty Years of Service With the Steinway Organization

For several years the present writer has been commenting upon piano salesmanship and giving the work of John G. W. Kuehl, of Steinway & Sons, as holding the record for the gross amount of sales for many years.

Mr. Kuehl has reached the fiftieth anniversary of his entering the Steinway organization, and this was celebrated on Thursday, December 18, by a luncheon given by the President and Directors of Steinway & Sons at the Lotos Club.

Theodore E. Steinway, President of Steinway & Sons, made a few remarks complimenting Mr. Kuehl on his loyalty and his holding always to the policies of Steinway selling. Hermann Irion also made a few remarks regarding the event, and then Mr. Kuehl was presented by the president of Steinway & Sons with a solid gold cigarette case, suitably inscribed. It was a fitting tribute to the loyalty of Mr. Kuehl to the house of Steinway. Also Mr. Kuehl received cables, telegrams and letters from his acquaintances in the Steinway world, which means the whole world.

Following this, Mr. Kuehl's associates on the floor of the retail warerooms in New York City tendered him a dinner at Luchow's in Fourteenth Street, memories of which will go to the old timers in the piano business as the gathering place of many during the days of the Steinway occupancy of the famous marble building in Fourteenth Street built by Steinway & Sons many, many years ago.

Fifty Years of Loyal Service

Mr. Kuehl in the few remarks that he made at the dinner at the Lotos Club made known the gross sales in dollars of the Steinway pianos he had sold during his business life in the Steinway house. Mr. Kuehl's remarks were few, but he disclosed the amount of the sales that he had made, and this was of paramount interest, for he stated that the gross amount of his retail sales in dollars amounted to \$10,108,722. Mr. Kuehl also was filled with emotion, and it indicated the deep feeling that this tribute to his loyalty had brought to him.

During these fifty years of loyalty to the Steinway piano Mr. Kuehl has spent thirty-eight years of it as a salesman. He obtained a position as office boy when William Steinway was president fifty years ago. For twelve years he held an apprenticeship, it might be termed, absorbing the Steinway policies, starting in, it might be said, at the foot of the ladder. During those twelve years he held various positions, he came in contact with all the musicians of this country and Europe, and also formed the acquaintance of the musical public of New York through contacts at the Steinway auditorium in Fourteenth Street.

Musical Acquaintanceship

Steinway Hall in those days was the musical center of New York. It was for a long time the only auditorium devoted especially to music. The orchestral concerts and musical events of those days brought to Steinway Hall not only the great artists of the day, but through the audiences that attended to hear such musical demonstrations Mr. Kuehl formed acquaintance that laid the foundation for his future work.

Referring to this recently, Mr. Kuehl said to the present writer:

"In my early days at old Steinway Hall I made the acquaintances of many celebrities and artists who came to see the late William Steinway, having at that time a desk where all the artists' and musicians' mail was sent care of Steinway Hall, which was distributed by me to them. On many occasions I met Jean and Edouard De Reszke, Anton Seidl, Rafael Joseffy, Vladimir De Pachmann, Teresa

Carreno, Franz Rummel, Arthur Friedheim, etc. Also among prominent citizens for me to announce their presence to Mr. William Steinway were such personalities as Henry Villard, Oswald Ottendorfer, John Inman, August Belmont.

"At this mail office, as we called it in those days, all musicians and pianists who had the privilege of having their mail addressed care of Steinway Hall had to come in contact with me. When they traveled or went on the road I was requested to forward their mail to them, such as those connected with the Theodore Thomas Concert Co. or the Ovid Musin Concert Co., Clara Louise Kellogg Concert Co., Adolph Neuendorf Opera Co., etc. In this way I made the acquaintance of many musicians and professional friends who have been a great benefit to me when I in later years was made a floor salesman."

Started Under Nahum Stetson

Nahum Stetson then was in charge of the retail business of Steinway & Sons. He it was who "sized up" Mr. Kuehl's ability, and he started him in as a Steinway salesman.

The first sale that Mr. Kuehl made is plainly recorded in the books that Mr. Kuehl has made, and from that day to this there is a complete record of every sale that Mr. Kuehl closed during the past thirty-eight years.

While we speak generally of Mr. Kuehl as having sold so many pianos during the past fifty years in his connection with Steinway & Sons, it must be remembered that he did not sell pianos for twelve years. In the old days, to become a salesman on the floor of Steinway & Sons, and this is carried up to the present day, the man who holds such a position must be fully imbued and have absorbed the methods that were instigated in the selling at retail of Steinway pianos fifty or more years ago under the leadership of Nahum Stetson, probably the greatest retail piano manager that ever lived.

Mr. Stetson is with us yet, but only recently retired from the Steinway organization, and even yet he visits the magnificent palace in Fifty-seventh Street and does not allow his mind to wander away from the work of his business life.

Mr. Kuehl made a success as a salesman, for in the beginning he was enthusiastic, worked hard, cultivated his musical acquaintance, but also kept in touch with the artists of the day as time rolled along. Through this application of the policies of the Steinway house in retail selling he has made a record that evidently is the greatest of any piano salesman who has worked in this field of salesmanship the past half century. Speaking of Mr. Kuehl's work, Paul H. Schmidt said never during his service in Steinway & Sons had Mr. Kuehl been reprimanded in any way for breaking the selling rules of the house. Certainly a remarkable record of loyalty. When we realize that the total sales made by Mr. Kuehl, and these of Steinway pianos alone, runs over ten millions of dollars, there is given a record to be proud of not only on the part of Mr. Kuehl but on the part of Steinway & Sons, who showed their appreciation of this remarkable record by the dinner tendered Mr. Kuehl on Thursday night, December 18, 1930, at the Lotos Club.

A Simple System

Mr. Kuehl's remarks give evidence of his modesty. While he is proud of his record, he is far more proud of the house that he has served, of the fact that he has maintained his integrity in every sale that has passed under his direction and in the keeping of a record of each sale which not only gave the price, the terms, the names of the purchaser, but notations from time to time showing that he had followed up these sales after being made, and herein

lies the real basis of his success in selling Steinway pianos.

Too many salesmen are prone to drop a customer after a sale has been closed. The writer has heard Mr. Kuehl call up people to whom he had sold pianos three or four or five years previously, asking if the pianos were all right, and, after a little conversation incidentally asking if there were any friends who would probably like to buy a Steinway piano. It has been observed by the writer also that if there was anything wrong with the piano, which was very seldom indeed, Mr. Kuehl at once made efforts to rectify whatever might be brought up by those to whom he had sold years before.

Tone vs. Dollars

There are many who think that anyone can sell Steinway pianos. This is a great mistake. A Steinway salesman must be a musician or must be able to play the piano and give its musical messages a proper showing, but he must also be able to keep one who desires a Steinway piano from being led away from that instrument, and this usually with the argument of the dollar instead of the argument as to tone and quality.

There is a vast difference in this. The dollar at times wins out, probably on account of the inability of the prospective customer to purchase a piano as costly as the Steinway, yet the Steinway piano, quality considered, is one of the safest investments that can be made by anyone who purchases a piano for the home. History proves this and John Kuehl's record will show that the Steinway pianos that he sold thirty or more years ago are today, in some instances, bringing more money, if a sale is found necessary, than was paid for them in those years of the past.

One can realize the arguments that Mr. Kuehl would use in the closing of a sale on the Steinway piano. It is not that people walk into the warerooms and pick out a piano, ask a price and give a check for it. It would not then be necessary, if that be true, to have a man of the ability, the musical inclination and the salesmanship quality of Mr. Kuehl to wait upon visitors to the Steinway warerooms. Clerks would be all that would be necessary, for then it would simply be a matter of receiving the sale and delivering the piano.

It is a matter of extreme delicacy to handle some people of musical inclinations, when it comes to the question of buying a piano. Here presents the antagonisms created as between the dollar and tone. The Steinway pianos are high priced because it costs great sums to manufacture them. The carrying on of the business is not a small incident in the financial world, for the sales of Steinway pianos run into the thousands of units, and into millions of dollars.

"Selling Steinway"

The salesmen on the floor of the Steinway warerooms are of a wholly different attitude toward the piano than the average piano salesman. This is not said in detriment to other piano salesmen, but it does present the great difference, for the salesman must be up to the standard of the instrument that he is selling, and the Steinway piano, therefore, demands that every salesman in the Steinway warerooms must be able to meet all inquiries, all controversies and all misleading statements that are made by a direct answer, this based on the honesty of the methods of the Steinway house, the tone quality of the instruments and the past history which men like Mr. Kuehl must have ready and apply in the proper manner to maintain the dignity of the house, to protect the name of Steinway and give the customer that we generally term a "square deal," both as to the Steinway piano itself and as to the transaction in a financial way. Men like Mr. Kuehl long in the employ of the Steinway house have carried on in this manner. Mr. Kuehl has the record and he is proud of it and well he may be. He is a living example of what is meant by honest salesmanship and in this the entire piano trade has been benefited. Even if Mr. Kuehl is but a unit in the great Steinway organization he is a living example of what the others in the Steinway institution have been trained to follow in all that pertains to the manufacturing and selling of Steinway pianos. WILLIAM GEPPERT.

Piano and Musical Instrument Section

Rambling Remarks

"Controversy equalizes fools and wise men in the same way,—and the fools know it."

—OLIVER WENDELL HOLMES.

An Editorial From the New York Times Commenting on the New Spirit in Music Education—Developing "Home Performers" Rather Than Concert Possibilities

The Rambler has read with great pleasure an editorial that appeared in the New York Times of December 16 that tends to carry out certain expressions that have been made by great musicians and which have been appearing on the fifth page of the MUSICAL COURIER, this being a series of letters written by Hofmann, Rudolph Ganz, Hutcheson and others that will follow. These articles all tend toward the bringing of the attention of the people toward the fact that because a child shows an interest in music, that child is expected to become a great musician.

Music can not make great artists of those who are not given the gift of becoming such, but the efforts that now are being made to bring about the belief that music is a pleasure to be made by the children, and that even though one can only pick out a tune on the piano with one finger, that is a pleasure that builds up to the being able to play a musical instrument, and especially the piano, either through a musical education or "by ear," something is gained.

We all know the pleasure that is given by the one who can sit down at the piano and play, even without any technical knowledge of music, or being able to read music or long study. There are hundreds of thousands of children who can be brought to "make music" without any regard to technical difficulties that the old time methods of teaching have brought about.

The piano dealers of this country have been working along these lines for long, and today there are more music lessons being given than ever before, this through easy methods that have been brought to the people. The following editorial from the New York Times expresses some ideas in this direction, and is of value:

Moderation in Music

In response to requests from many parents and teachers, the Child Study Association of America has prepared a book, "Music and the Child," to serve as a handbook. It combines theoretical discussions by musicians and educators with long lists of suggestions for suitable songs, phonograph records, piano rolls and books about music—some intended for adults, others for children. Most parents want their children to grow up with an appreciation of music. Whether they are themselves musical or not, they realize the satisfaction and the value

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of music to the person who can sing, play some instrument and understand something of the skill and genius of great musicians. In its advice against pushing children, not only by compelling them to practice but also by trying to teach them more than they can easily absorb, this book does a general service.

Formal instruction in music is not for young children except in rare instances. Even the child who shows talent at an early age is better off with the kind of education making for appreciation rather than instruction in singing or playing. The progressive men and women who have contributed their ideas to the association's book are agreed that parents should beware of foisting their own urge for the expression of music on their children too early.

Modern music education aims at preserving for the child's later development his first spontaneous enjoyment in hearing and making music. Through singing he approaches instrumental music. If he has access to a piano, he should be allowed to try to pick out the tunes he knows before he learns anything about musical symbols. Primitive instruments give great pleasure to young children, who are in many ways like the primitive peoples using them. Parents know that children like to beat a drum, blow a horn, shake a tambourine or try for a tune on a xylophone or triangle. When they are allowed to accompany a pianist with drums or rhythm sticks they are getting ear and rhythm training and a feeling for the phrase, and a repertoire of beautiful music is unconsciously acquired.

Most children take so naturally to music that parents may easily become too ambitious for them. It is one purpose of the book to impress on parents that the understanding and appreciation of good music and fine performance are a sufficient end in themselves. Last Saturday Mr. W. J. Henderson in The Sun expressed the hope "that something might be done to prevent the study of music by young persons who have no faintest chance of success." He did not mean that young people should not love and study music. The writers of the association's book do not mean that. But all of them do mean that "success" is not necessarily professional or money-making success. To become "an accomplished amateur," as Mr. Henderson said, should be enough for most of them.

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are in vogue wake up and aid in this great work? It will lead to higher developments. Those children who can not carry on to any extent can not, of course, go to the private teacher, but they can "make music" not only for their own pleasure but for the pleasure of their friends.

This movement is growing and growing rapidly in this country. There is no doubt that the endorsement that is being given by the great musicians to this attitude, as illustrated in the Times editorial, will bring about a readjustment of the views of the public generally as to music and what it really means, and above all as to the value of music instruction.

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COENRAAD V. BOS,

master accompanist and vocal coach, now living in Berlin, who will open an extensive tour in Paris early in January. Mr. Bos' time is booked solidly from January 3 to March 26; the last appearance is in a recital at Leipzig with Maria Mueller. Mr. Bos was scheduled to spend some time in America this fall, but has been unable to keep his engagements in this country because of illness. His health is now completely recovered, but his forthcoming tour makes it impossible for Mr. Bos to come to America this season.



CAROLINE D. THOMAS,

music educator and teacher of Charleston, W. Va., who was recently appointed a member of the Normal Teaching Faculty of the Dunning System of Improved Music Study. Mrs. Thomas received her musical education in the Toronto and New England conservatories, and has studied with some of America's foremost pedagogues, including the late Carrie Louise Dunning, who recommended Mrs. Thomas for appointment to the Normal Faculty. Mrs. Thomas will conduct teachers' classes in Charleston and other southern cities.



MARGARET MATZENAUER,

contralto, known the world over as an opera and concert artist. Mme. Matzenauer, who is now in New York, opened a coast to coast tour at the Metropolitan Opera House on Sunday afternoon, December 21, as soloist with the Friends of Music in Bach's Christmas Cantata. Before coming to New York Mme. Matzenauer was heard in several concerts in California. After completing her present tour (about January 25), the contralto will open her resident studio in Los Angeles and accept a limited number of advanced students. Mme. Matzenauer will continue her activities in opera, concert, oratorio and recital.



EMMA CANNAM,

soprano, and her daughter, Luella, who acts as her mother's accompanist, snapped during their summer vacation. Mrs. Cannam has several engagements in and around Chicago in January, one of which is an appearance in the Twilight Musicales series of the Beach-view Club on January 25. Several other dates are pending, and Mrs. Cannam looks forward to a busy season.



GLADYS BURNS,

who sang the Mirror Song from Thais, at the National Opera Club on December 11, when she aroused much comment because of the natural beauty of her soprano voice and her admirable production. Since her debut here a year or two ago Miss Burns has made splendid progress and her career is being watched with interest. She is most gifted, having a charming manner and exceptionally good looks. Miss Burns is a product of the Soder-Hueck studios.



CORNELIUS VAN VLIET,

formerly first cellist of the Philharmonic-Symphony Society and of the Minneapolis Symphony Orchestra, who has returned from an extensive concert tour of the Western states. He will leave soon for a tour of the South and Middle West. Mr. Van Vliet, born in Holland, made his American debut in Orchestra Hall, Chicago, with Luisa Tetrazzini and Mary Garden. He was solo cellist with the Vienna Philharmonic, under Gustav Mahler, when he left for America.



CAST AND PRINCIPALS IN THE GREEK TRAGEDY, ELECTRA.

which was recently presented by the College of Fine Arts, Syracuse, N. Y., with music by Charles Sanford Skilton, American composer. In one picture are seen the principals, chorus, ballet and orchestra. The other shows Andre Polah, conductor (left), Florence Chambers, Electra, and Mr. Skilton.



EVA WRIGHT,

organist, who recently gave a New York recital and won splendid comments from the daily press. She also gave a Boston recital when she likewise made a fine impression.

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MUSICAL COURIER

Weekly Review OF THE World's Music



HOWARD HANSON

Who has just returned from Rome, where he conducted a concert at the Augusteo.
Dr. Hanson left for Italy immediately after attending the first performance
of his new symphony by the Boston Symphony Orchestra

